DOCUMENT RESUME

ED 379 200 SO 024 697

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TITLE Exploring Global Art.
INSTITUTION American Forum for Global Education, New York, NY.
REPORT NO ISBN-0-944675-46-8
PUB DATE 91
NOTE 170p.
PUB TYPE Guides - Classroom Use - Teaching Guides (For Teacher) (052)

EDRS PRICE MF01/PC07 Plus Postage.
DESCRIPTORS African Culture; Architecture; Art; Art Activities; *Art Education; Art History; Chinese Culture; Foreign Countries; Instructional Materials; Islamic Culture; Latin American Culture; Middle Eastern Studies; *Multicultural Education; Secondary Education
IDENTIFIERS Africa; Asian Culture; China; Egypt; India; Islamic Art; Japan; Kwanzaa; Latin America; Middle East

ABSTRACT

The eight units in this volume are designed for use by an art teacher/specialist. Thematic ideas are presented, while skills, techniques, and materials are not dictated. The lessons encourage students to compare and contrast cultures, understand their own cultural experiences, and explore differences and commonalities among cultures. The materials guide students to make art works based on contemporary experiences rather than imitative art of another culture. The eight units are structured to include: (1) "Student Notes," which give a broad view of the arts of the region under study; (2) "Questions Related to Student Notes," which serve as models for teacher developed question sheets, examination or assignments; (3) "Vocabulary"; (4) suggested "Slides and Visuals"; and (5) "Projects" relating student art to art of other regions and to their own lives. Unit 1, Introduction, addresses aesthetic questions concerning the definition and nature of art. Unit 2, Africa, includes student notes on "The Mask and Sculpture Traditions of Africa," and "The Influence of African Art on Western Art." Lesson plans cover topics: "The Relief Sculptures of the Benin"; "Clothes Inspired by African Designs"; "African Rulers, Kingdoms and Empires of the Past"; and "Candelabras and the Kwanzaa Celebration." Unit 3, Egypt, gives student notes on "Ancient Egyptian Art," and lesson plans for: "Egyptian Self-Portrait" and "Poetry-Illustrations-Egypt." Unit 4, the Middle East, includes notes on the "Development of Islamic Architecture in the Middle East," and "Middle Eastern Architecture." Lesson plans are: "Illustrating 'The Arabian Nights'"; "Geometric Patterns in Islamic Art"; and "Dream Palace--Islamic Architecture." Unit 5, Latin America, gives notes on "Pre-Columbian Art and Civilizations in Mexico, Central and Southern America" and "Modern Art." Lesson plans are: "Creating a Personal Visual Diary" and "Art as Political Comment (Political Cartoons)." Unit 6, India, gives notes on "India"; "Hinduism"; and "Buddhism." Lesson plans are: "Puppets--The Ramayana" and "Symbolic Sculpture." Unit 7, China, presents notes on "The Arts of China." Lesson plans are: "Sayings and Proverbs"; "Circular Visual Diary"; and "Good Luck Symbolism." Unit 8, Japan, discusses "The Arts of Japan," and offers lesson plans: "Environmental Issues and the Haiku"; "Surrealism and Japanese Music", and "Illustrations Inspired by the Tanabata Folk Tale." Each unit includes several black and white illustrations. The work concludes with a 92-item bibliography and information about ordering Global Art Slide Sets. (MM)

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by Toby Needler and Bonnie Goodman

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Special thanks to:

Jaimie P. Cloud, Director, New York and the World;
David Finn, Chairman and CEO of Ruder and Finn, whose photographs, printed with his permission, accompany each unit;
Holly Chase, Writer, Lecturer and Museum Educator;
Barbara Porter, Middle Eastern Specialist;
William Siegmann of the Brooklyn Museum;
Jill Vexler, Cultural Anthropologist; and
the students of Washington Irving High School for contributing their illustrations and student projects.

Editor: Elizabeth Grace Mahony
Assistant Editor: Geetha Sharma

ISBN: 0-944675-46-8
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The American Forum for Global Education is a not-for-profit, non-partisan organization dedicated to promoting national citizenship in a global age. The American Forum was created in 1987 through a merger of Global Perspectives in Education (GPE) and the National Council on Foreign Language and International Studies (NCFLIS).

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A Special Note To The Reader

Exposure to the art of different cultures has been enhanced in recent years by the proliferation of traveling exhibitions organized by different countries to show the greatness of their cultural heritage. Visitors to those exhibitions are often astonished to discover the extraordinary aesthetic qualities of works from societies and periods of history about which they knew very little.

The teaching of art history in our educational system has not, for the most part, kept pace with the global perspective of our museums. The experiences which museumgoers have had through these landmark events have had no counterpart in the classroom. The enormous popularity of these exhibitions, however suggests that students will react as enthusiastically as adults to the opportunity of learning something about the periods which produced some of the finest works of art known to mankind.

As one who has written about and photographed masterpieces from the various cultures covered in this publication, I am enormously impressed with the depth and sensitivity of the text and the creativity of the recommended study projects. I have no doubt that students who are exposed to this material will not only be more knowledgeable about the various cultures that are described, but will gain an understanding and appreciation of the universality of art as a human experience.

The brief histories of the different traditions give an authentic as well as stimulating picture of those societies. They also provide excellent insights into the aesthetic qualities of works from each culture. The text outlines a variety of approaches to help find the best way to enable students to identify with -- as well as respond to -- these creative achievements. The recommended programs will help teachers and students alike to gain a deeper understanding and appreciation of what the artists of the past created and the meaning these creations can have for us today.

by David Finn
Chairman and CEO, Ruder and Finn

This book is written by art educators and intended for art educators who would like to expand their curriculum and instruction to include a global and multi-cultural perspective. The subjects selected by the authors give first preference to the students in the classroom; second preference to the teacher who wants to explore going "global"; and third preference to the art of the region. It is not intended to serve as a comprehensive book on the art of any of the regions represented. This is an important distinction which should be considered carefully when reviewing and evaluating these materials. The content within each section of these materials has been reviewed and revised by art historians and area specialists with expertise in each of the regions represented. We asked them to assure accuracy; to check for oversimplifications and invalid generalizations; to confirm names, spellings and pronunciations; and to oversee that the art of each region is discussed with respect and integrity. We did not ask them to write their own books - which they would surely have liked to do.

Without exception, each of the reviewers expressed their concern for the incomplete representation of the art of "their" region. Some would have made different choices with respect to subject matter giving preference to the relative importance of the subject to a deeper understanding of the art and cultural context of the region under study. Almost all of them would have given more in-depth background information on the arts of each region. I hope that more and more scholars feel the way that our reviewers feel and that they take the time to write their own books. We in the K-12 educational community certainly need more in-depth comprehensive information and teaching materials on the arts of regions around the world. But first, (and this is where our book assumes its rightful place) art teachers will want to explore beyond their own art education backgrounds, which, for the most part, are steeped in the European and U.S. American traditions.

Our assumption is that if teachers use these materials as their introduction to a global approach to art education, their students will find art more appropriate and relevant to their own lives (particularly in a multi-cultural classroom); and that teachers will come to realize that by bringing a global perspective to art education that they are doing the discipline and the world, justice. After that, those "other" books which our reviewers and others have been faithfully writing will be extremely useful. This is our contribution to the first step.

Jaimie P. Cloud

GENERAL INTRODUCTION
TO HOW THE UNITS ARE STRUCTURED

Each unit includes the following:

1. **Student Notes** - These are designed to give the students a broad view of the arts of the region. They can be used in class by having the students read them individually or in small groups. They can be used as homework assignments for the students to prepare for the study of the new region. The teacher can add to these notes based on the needs of the student population.

2. **Questions Related to the Student Notes** - Some units include questions that are related to the "Student Notes." These question sheets can serve as a model for the teacher to develop question sheets related to all the units. The questions can be used as an examination, a homework assignment or by the teacher in discussing the art of the region.

3. **Vocabulary** - Students should be encouraged to keep vocabulary lists related to the course of study. As each unit is covered the students should add new vocabulary to their lists.

4. **Slides and visuals** - As the students read the "Student Notes" or after they read the notes they should be given the opportunity to see the art of the region. This could be done through museum visits, slides, etc. A slide set has been developed to accompany this Global Art book. Please see page 187 for ordering information.

5. **Projects** - The projects are designed to encourage the students to relate the art of a region to the art of other regions and to their own lives. We have tried to avoid projects that ask the students to imitate the art of other cultures.

PREFACE

These "Global Art" lessons are designed to be used within the framework of a "Required" or "Basic" art curriculum. These lessons introduce possible thematic ideas. They do not include skills, techniques and materials. This component would be found in an "art curriculum". Therefore proper use of these lessons will require that they be used by or in conjunction with an art teacher.

We hope that art teachers will use these lessons as a starting point to develop their own multi-cultural/inter-disciplinary lessons that meet the needs of their students and their own art disciplines. The same model could be used to develop lessons for courses of study in ceramics, fashion design, graphic arts, sculpture, drawing and painting, etc..

The lessons in "Global Art" are designed to encourage students to compare and contrast cultures, to understand their own cultural experiences and to explore differences and commonalities among cultures. It encourages students to create works of art based on contemporary experiences rather then imitating the art of another culture.

We have used these lessons, at Washington Irving High School (New York City), for the past three years. We have revised and changed them to meet the needs of our student population. When they are used in other school settings they may have to be adapted to meet the needs of that population. The "Enrichment Activities" in the "Teacher Lesson Plans" have been included to provide ideas for expanding the lessons. The more the art teacher personalizes the material the stronger the lessons will be. Teachers should feel free to change the lessons in any way.

Our students have responded well to the curriculum. They appreciate learning about the arts of cultures, some of which reflect their own multi-cultural heritages. To enhance the lesson, students have brought materials from home including; photograph albums, books, drawings and paintings, fabrics, etc..

The English and Social Studies teachers agree that the art course reinforces learning.

We would be interested in knowing how you use these lesson plans and how your students respond to them.

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UNIT I - INTRODUCTION

This Unit Includes The Following:

Introduction

DIRECTIONS FOR TEACHER

Vocabulary

Student Notes on the Following Topic

WHAT IS ART?

Questions Related To The Introduction

Teacher Lesson Plan

ART APPRECIATION

UNIT I
INTRODUCTION

The purpose of this unit is to broaden the students art vocabulary and ideas regarding art, aesthetics and art history. It is designed to create a structure for the study of art as reflected in a number of cultures and to enable students to compare and contrast this art with the art produced in their own culture.

1. As the students read the "Student Notes" the teacher will show slides and/or reproductions representing the topics covered in "What Is Art?" (The visual references should be multicultural and represent different periods in history.)

2. The teacher will introduce the basic elements of design; composition, line, color, shape, texture, space and form. The teacher will show slides and/or reproductions that will enhance the students understanding of the basic elements of design. (The visual references should be multicultural and represent different periods in history.)

3. The teacher will design an art project in which the students can demonstrate their understanding of the basic elements of design. The students will create the art project and share their understanding through class critique and discussion.

4. The teacher will grade the students in the art appreciation exercise as explained on page 9.

VOCABULARY

THE BASIC ELEMENTS OF DESIGN

COMPOSITION - The ordered arrangement of line, color, shape, texture, space and form in the visual arts to create a unified whole.

LINE - An identifiable path of a point moving in space. It can vary in width, direction, color and texture.

COLOR - Visual sensation dependent on the reflection of absorption of light from a surface; hue, value and intensity are the primary characteristics of color.

SHAPE - A two-dimensional area or plane that may be free-form or geometric, open or closed, natural or manufactured.

TEXTURE - The surface qualities of materials, either actual (tactile texture) or illusory (visual texture).

SPACE - A volume available for occupation by a shape or form. An area that can be used both positively and negatively.

FORM - A three-dimensional volume or mass that may be free-form or geometric, open or closed, natural or manufactured.

ADDITIONAL TERMS - They should be introduced at the appropriate time during the course of study.

ABSTRACT - Nonrealistic, distorted representation based on the artist's interpretation of essential qualities of the subject.

ADDITIVE SCULPTURE - A three-dimensional art form made by building up or adding parts, for example, clay modeling, assemblage, welded metal sculpture.

ARBITRARY COLOR - Color used to express the inner experience and feelings of the artist rather than to reflect the realistic appearance of the subject.

ARCHITECTURE - The art of designing and building structures, enclosing space in a functional and pleasing way.

ASYMMETRY - A balance achieved through the combination of unequal parts or elements without reference to a center.

BALANCE - An equilibrium of similar or contrasting elements that create unity.

BAS-RELIEF - Sculpture in which the forms project only slightly from the surface; low relief.

CONTRAST - The use of opposites in close proximity (for example; light and dark, rough and smooth).

EXPRESSIVE LINE - Line that varies from thick to thin in a way that expresses the artists feeling about the subject.

INTENSITY - The brightness or dullness of a color.

MIXED MEDIA - The use of several different materials or techniques in one work of art.

MOSAIC - A surface made of an arrangement of small pieces of glass, tile, or stone set in plaster or mortar, or paper and other materials simulating this effect.

MOTIF - A dominant theme.

MURAL - A wall painting.

NEGATIVE SPACE - The space in an artwork that is not taken up by the subject matter but is used by the artist as part of the design.

PATTERN - A regular arrangement of repeated units.

POSITIVE SHAPE - The shape(s) of the subject matter of an artwork.

PRIMARY COLOR - Red, yellow, and blue; those colors that are the basis for mixing all other colors.

REPETITION - The recurrence of elements at regular intervals.

RHYTHM - The regular recurrence of an element, suggesting movement or progress.

SCULPTURE - The art of carving, modeling, or assembling a three-dimensional form, either in relief or freestanding.

SECONDARY COLORS - Orange, green, and purple; those colors that are made by mixing pairs of primary colors.

STRUCTURAL LINE - The skeleton or framework of lines in an artwork.

SUBTRACTIVE LINE - Sculpture made by removing extraneous material from a block of wood or stone.

SYMMETRY - A balance in which elements on either side of the center are similar in implied weight.

UNITY - The arrangement of a work in which all parts seem interrelated.

VALUE - Lightness or darkness of a color. Tints are light values, shades are dark.

WARM COLORS - Hues that have the psychological association of warmth, including many reds, oranges and yellows.

WEAVING - The creation of fabric by passing horizontal *wefts* over and under vertical *warps*. Woven textures and patterns can be imitated in other media, like brick-laying.

STUDENT NOTES

WHAT IS ART?

In western culture we are often taught that museums contain objects called art. In reality we are often surrounded by art. It is found in architecture, the design of clothing, machinery, jewelry, painting, sculpture, ceramics, fabric, landscape, weaving etc.. But, not every building, sculpture, weaving, fabric, etc. is considered a work of art. How do we determine which are and which are not? To answer this question we would have to determine a definition for a work of art.

At different periods of time people have had different opinions on the definition of art. When an object is placed before a group of people, how do they come to agree if it is a work of quality and not an ordinary object? What follows is a list of some of the standards by which past and present art has been evaluated. Reviewing the following list and viewing reproductions of art with your teacher will help you to understand some of these judgements.

craftsmanship - A craftsperson is someone who is skilled in the use of materials and tools to produce well made and designed objects. A finely crafted object displays excellent skill in planning and execution. The piece is assembled with great care and mastery of the materials and tools.

design - When an object displays the use of the elements of "design" then the product may qualify as a work of art. These elements include the use of lines, shapes, colors and textures. In a three dimensional piece of work they would include the form and mass of the object. The design is planned by the artist and/or craftsperson to create a meaningful piece of work reflecting the values of his or her cultural heritage.

technology - An object may also be classified as a work of art because it reflects the technological advancement of the culture that produced it. The development of technical skills may include the understanding of ceramic production, the casting of bronze, the carving of different hardness of stone, the use of painting methods such as oil or fresco, or the weaving of fibers into cloth.

imagination - Another quality that characterizes a work of art is imagination. Imagination is sometimes difficult to identify, but it can be sensed. In general terms, imagination is the ability to form a mental image of something before it exists, or to create original or striking images. It involves using inner resources - like emotion, intellect, fantasy, knowledge, and/or past experiences to pose or solve a visual problem in a new way.

image of society - Art pieces serve as an image of the times in which they were created. Artisans often provide or confirm information about early cultures. Many objects called art have been preserved by collectors who appreciated their appearance, craftsmanship or message. Other objects have been preserved by the society in which they were produced, by being buried with the dead, enshrined in temples, hung on walls in a special treasury. An object does not have artistic merit because it is old. These considerations are made in combination with the above.

QUESTIONS RELATED TO THE INTRODUCTION

Does the definition of art always remain the same?

What are the standards and guidelines used to judge a work of art?

What is craftsmanship?

Give an example of a material available to us today that was not available 200 years ago?

Name something that you have at home that you think is well designed. Why?

What television program shows a lot of imagination as defined in your introductory notes?

How do artifacts help us understand cultures of the past?

Why do people create art?

What kind of objects have both functional purposes and artistic qualities?

What type of art objects are used for religious purposes?

Describe a picture, poster or cartoon you saw that communicated a strong message?

How do the visual arts communicate messages?

What are aesthetics?

What is archaeology?

Why was the tomb discovered in Afghanistan in 1977 important and unusual?

When did the concept of museums begin and why are they important?

How does art effect your life?

Note to the Teacher: As you use this curriculum you will be encouraging your students to broaden their art appreciation skills. Please keep in mind the following outcomes.

ART APPRECIATION

EDUCATIONAL OUTCOMES REGARDING ART APPRECIATION
The students will be able to:

* demonstrate a respect for art as a course of study.
* recognize and respect artistic and aesthetic experiences of diverse cultures.
* recognize and respect differences in individual perceptions.
* be self critical in their opinions toward art.
* examine their ideas.
* exhibit a willingness to analyze and articulate ideas about art.
* critically examine their values toward art.
* learn to listen to, access and organize information about art.
* think beyond preconceived notions about art.
* describe the visual qualities of art.
* interpret works of art.
* demonstrate personal knowledge and experiences with the artistic process.

ART APPRECIATION - CONCEPT AND CONTEXT
Art appreciation is the sensitive awareness of, and critical admiration for, the qualities, meanings and values of art forms and artistic experience.

Culture affects perception, perception affects culture, and both affect art appreciation.

EXERCISE IN APPRECIATION

* Even the culture we know best can be a source of wonder.

* Show the class an ordinary object such as a key and ask them to describe and interpret the object as if to a person who is totally unfamiliar with it.

Practice using the "*Three Critical Steps*" described below -

1. *Receptiveness:* Try to be as open-minded as possible. What kinds of assumptions are you making; what kinds of standards are you applying?

2. *Orienting:* Put yourself in a good position to perceive the object; Determine the object's physical boundaries; Identify the object's cultural context, i.e., where was it made, by whom is it used, what is/was its function?

3. *Interpretive Analysis:* Describe the sensuous qualities and materials of the object; Describe the expressive and emotional impact of the object; Interpret its meaning or meanings, i.e., What did it mean to it's maker? What is its social significance? What does it mean to you?

* Break the class into small groups;

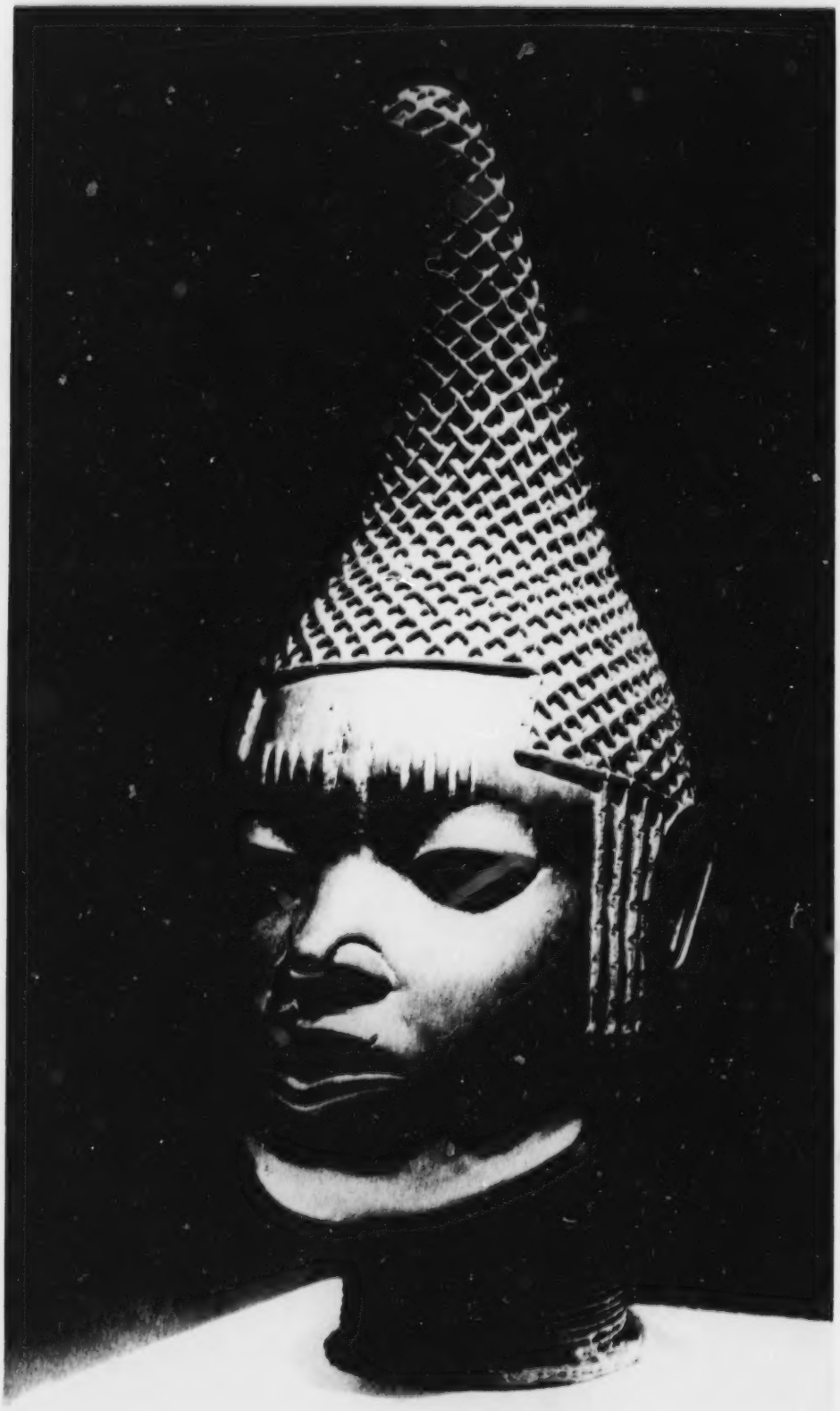
1. Each group will choose an object from their bookbags or pockets to analyze based on the "Three Critical Steps."

2. The small groups will report to the larger group (all the objects should be put in the front of the room for all to see.)

3. Briefly discuss how such careful analysis might add to students' understanding and appreciation of things, how it might make perception more discriminating, and how it might be applied to art works.

4. Repeat the process with reference to an art object from another culture. Speculate about its meaning; where might you look to find out more about the object?

Materials on art appreciation adapted from materials presented by E. Louis Lankford, Ohio State University, Arts In Education Conference, Skidmore College, Summer 1990.



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UNIT II - AFRICA

This Unit Includes The Following:

Vocabulary

(Based On Student Notes - AFRICA)

Student Notes On The Following Topics

THE MASK AND SCULPTURE TRADITIONS OF AFRICA

THE INFLUENCE OF AFRICAN ART ON WESTERN ART

Teacher Lesson Plans

THE RELIEF SCULPTURES OF BENIN
(STUDENT NOTES ON BENIN)

CLOTHES INSPIRED BY AFRICAN DESIGNS

AFRICAN RULERS, KINGDOMS AND
EMPIRES OF THE PAST
(STUDENT NOTES - AN INTRODUCTION TO AFRICAN HISTORY)
(STUDENT NOTES - RESEARCH TOPICS)

CANDLELABRAS AND THE KWANZAA CELEBRATION
(STUDENT NOTES ON KWANZAA)

VOCABULARY

Cooperative art gallery - the artists share the responsibility of running the art gallery.

Cubism - a Western art movement influenced by African art.

Jacob Lawrence
Lois Mailolu Jones African American artists influenced by
Hale Woodruff African art and culture.
Romare Beardon

Kush (as in cushion) **Axum** (Ack-zoom) **Kilwa** (Kill-wa) Ancient African Kingdoms

Ghana (gah-nah)
Mali (mah-lee) African Kingdoms from the 8th century to colonial times
Songhi (song-hi)

Ife (ee-fay) and **Benin** (ben-een) - African Empires known for their bronze sculptures.

Timbuktu (tim-buck-too) - African Empire dedicated to learning.

Oba (o-bah) - King of Benin.

Edo (ed-doe) - language spoken in Benin.

Erediauwa (eh-ray-dee-ow-wa) - The present Oba of Benin (Benin is now part of Nigeria.)

Kwanzaa (kwahn-zah) - African American Celebration.

Please Note: Pronunciation guides in this publication use words and syllables familiar to American speakers of English rather than standard academic transliterations.

STUDENT NOTES

THE MASK AND SCULPTURE TRADITIONS OF AFRICA

Africa is a continent with tremendous cultural as well as geographic diversity. More than nine hundred languages are spoken.

Before the colonial era, there were thousands of political units ranging in size from small independent villages to vast centralized empires. Each ethnic group had its own religious, social, economic and political system as well as its own artistic style and functions.

Contemporary Africa is made up of modern cities with tall skyscrapers and modern conveniences as well as small villages. However, in varying degrees, the traditions of the past still play a role in the daily lives of Africans. For example, the visual arts continue to play a vital role. Being a language understood by everyone in a given community, art may be the strongest link for holding a community together symbolizing a shared set of values and beliefs. Wooden sculpture in the forms of masks and statuettes continue to be vital to many aspects of daily life. In some villages pregnant women, as in previous generations, bring offerings to a wooden carving of a mother and child, in order for their babies to be born healthy. In many parts of Africa, at the age of twelve or thirteen, boys go to a camp far from the village where they learn the principles of courage and discipline. Frightening masked figures appear to them in the night to test their bravery. Having gone through this secret ceremony, the young men are welcomed back to the village as adults.

Wooden masks are also used to celebrate special occasions such as a good harvest, to honor important visitors, and to commemorate the dead at funeral ceremonies. The latter is especially important since some African religions see death as a transition from life in this world to life in one beyond. According to these religions the spirits of the dead maintain an interest in the affairs of the surviving family members and can influence their lives from beyond the grave. The spirit of the deceased is protected and remembered by acts of homage performed by living family members. In return, the spirits of the dead act as intermediaries on behalf of the family to more powerful forces in the spirit world.

In many villages throughout Africa masks have individual names and purposes and are thought to represent particular spirits which inhabit the mask when it is worn in conjunction with a costume by a dancer. The dancer's costume covers his entire body concealing his identity from the rest of the community. In most cases no part of the dancer shows - his sleeves are sewn at the ends to conceal his hands and his long straw skirt sweeps up the footsteps he makes in the sand. The dancer is thought to embody the spirit of the mask and in so doing looses his own identity. The costumed mask is sacred; no one in the village dares to lie to it. Often the mask has the authority to settle disputes, to find out who in the village is a murderer or a thief, and to administer punishment hereby maintaining law and order.

THE INFLUENCE OF AFRICAN ART ON WESTERN ART

During the early part of the 20th century Western artists became very interested in the

art of African cultures. Their interest began with a mask from Gabon in Equatorial Africa. It was given to the French painter Vlaminck in 1905. The mask was sold to another painter Derain. When Pablo Picasso and Henri Matisse saw it in his studio, they were struck by its' strength and beauty. They were particularly interested in African artists who showed forms from more than one perspective at the same time. This concept, in its adopted western art form, is known as Cubism. In the years following the Western worlds "discovery" of African art it has served as inspiration, in different ways, to many artists including contemporary African American artists (Jacob Lawrence, Romare Bearden, Lois Mailou Jones, Hale Woodruff, etc..) Museums and galleries continue collecting African art and they frequently exhibit the work. Today some of the largest collections of African art can be found in Paris, London, Philadelphia and New York. African art continues to influence contemporary Western art in many areas. Fashion and textile designers are inspired by African clothing and textile design. Interior designers use African motifs in designing rooms.

IDEAS TO CONSIDER WHEN LOOKING AT AFRICAN SCULPTURE

I. MATERIALS - In African sculpture the spiritual powers of the materials must be considered.

Wood - the most common material used in African sculpture. Sculptors who use wood acknowledge the spirits of the trees. They honor and repay the tree for it's branch by burying a shell near it's roots. African wood sculptures may be painted, burned with a red-hot knife, put in a mud bath, or treated with soot, resin or oil. The wood sculptures decay after two or three generations and are then recreated.

Ivory - Ivory is a precious material that is difficult to obtain and hard to carve. When it was used in African sculpture it represented a sign of high rank and prestige.

Stone - Stone sculptures are rare in Africa. Most of the pieces that have been found are centuries old. They come from the ancient kingdoms. These sculptures are highly valued because they represent the continuity of rulers.

Clay - Clay was mostly used for designing vessels.

Metal - Metal was considered powerful because of it's shiny surface, strength and durability. It is also associated with the TRANSFORMATIVE powers of FIRE. African blacksmiths are admired and feared because they are close to these powers and are involved in important rituals and the making of sacred objects. The great historical kingdoms used possession of metal sculptures as a sign of great rank and prestige.

II. TECHNIQUE

Subtractive - By carving the artist removes pieces of the material from the original piece. What remains constitutes the sculpture. materials include wood, ivory and stone.

Additive - Portions of a material such as clay are added onto a base or armature to create the sculpture. Cast metal can be made from molds by the additive method on clay or wax.

Assemblage - Construction of works from a variety of materials. In Africa the reasons for the different materials is based on religious belief. The addition of materials represent the acquisition of spiritual power. This is similar to the pouring of liquids over sacred objects where layers are added and built up.

III. FORM

Geometrization - African artists avoid making close approximations of visual realities. African figural sculpture falls midway between realistic and abstract. By reducing forms to geometric solids, both cubic and rounded, a visual clarity is created which is particularly important with works that move in dance. Geometrization takes the art out of the world of the specific and gives it a universal, timeless quality.

Proportion - African artists change the proportions of the human figure, especially in big-headedness - an emphasis on the location of intelligence and the sensory organs. Sometimes the emphasis is on the breasts and the nourishing ability of females.

Bilateral Symmetry - The same on both sides of a dividing middle line. Suggests stability and rootedness. It's exceptions are rare and significant.

Frontality - Bilateral symmetry and frontality are found in religious art throughout the world. Frontality conveys a sense of confrontation with the divine. It also suggests dignity and power.

Monumentality - Achieved through a combination of large scale, bilateral symmetry and the manipulation of proportions.

Closed form - African sculptures tend to be closed formed focusing inward; concentrating energy rather than extending outward, expending energy. This is appropriate to African sculpture's function as the containers of spirits and spiritual energy.

IV CONTENT

Human Subjects - The most frequently used subject matter found in African art is the human figure. The figure is usually depicted as having great physical strength of the spirits associated with the sculpture.

Animal Subjects - Animals in African art usually show the status of their human keepers. Animals also have mythological connections. Antelopes are associated with the origins of agriculture.

V. ATTITUDE - Human figures in African art often convey a particular attitude or mood. The qualities valued are dignity, composure and restraint. There is an uprightness of posture. Facial expressions are often limited to a pursing of the lips suggesting restraint.

VI. BODY LANGUAGE - A means of communicating such as a pointing gesture, a protective grasp, bowing, etc..

VII. BODY DECORATIONS - Filed teeth, scarification patterns on the skin. The discomfort which must be borne in order to have these heightens the prestige of these body decorations and makes them significant as evidence of life experience. such decorations might identify an ethnic group or a level of initiation.

VIII. RULERSHIP - A great deal of African art is associated with the powers of rulership.

IX. ANCESTORS - Ancestors provide a link between the spiritual and the physical world in African cosmologies. Much African sculpture provides a physical home for these spirits or commemorates them.

X. BELIEFS - African art expresses beliefs about the nature of humans and their universe. "Art for Art's sake" - does not exist in African art objects which are made to function as parts of ritual events including music, dance, costume, supplication, procession, invocation, sacrifice and education.

Adapted from "Four People of Africa", The Metropolitan Museum of Art.

THE RELIEF SCULPTURES OF BENIN

PROBLEM STATEMENT
How can we create a relief sculpture inspired by the bronze plaques of Benin?

MATERIALS
Reproductions of the bronze plaques from Benin, *Buddha* sculptures from Asia, Greek and Roman sculpture, Latin American murals, and European and American sculptures that commemorate historical figures. Materials will vary depending on availability and teacher expertise. This project could be done in clay, or as a linoleum cut or styrofoam blocks (cut into to create a relief.)

PERFORMANCE OBJECTIVES
The students will be able to:

* Compare and contrast the art of Benin with the art of other cultures.

* Explain the value of art and artifacts in helping us gain understanding of past cultures.

* Compare and contrast the role of heroes/heroines in other cultures and in their own culture.

* Research a hero of their choosing and create a relief sculpture that represents this hero/heroine.

* Demonstrate skills and techniques in using art materials.

MOTIVATION
* Read student notes "An Introduction to the History of Benin."
* Display reproductions of Benin art including the bronze plaques. Analyze the subject matter (frequently the *Oba*) and discuss the process of how they were made (bronze casting.)
* Show the students reproductions of art from other cultures that were created to commemorate a hero/heroine, ruler, etc.. Include *Buddha* sculptures from Asian cultures, Ancient Greek and Roman sculpture, Latin American murals and European and American sculpture (for example; the monuments to American leaders in Washington D.C.)
* Discuss the role of heroes/heroines in different cultures at different times in history.
* Discuss the role of heroes/heroines in our contemporary American culture.

DEVELOPMENT

* Guide the students to making a list of contemporary heros/heroines on the board.

* Tell the students that they will be designing and creating a relief sculpture that will represent the hero/heroine of their choice.

* Either take the students to the library or assign a visit to the library as a homework assignment and have the students research visual images that will represent the hero of their choice.

PROCEDURE

The teacher will demonstrate the proper use of materials as well as appropriate techniques.

Students will:

* Create a series of thumbnail sketches using visual images from their library research.

* Create a rough draft of the best design.

* Translate the design into a finished piece in the material selected by the teacher.

EVALUATION

Display the completed works.
Ask the students to discuss the completed work from the following points of view:

Why did they pick the particular hero/heroine?
How were they able to find visual images using the library?
How successful were they in using the art materials?
Were the students successful in incorporating the basic elements of design and composition into their work?

ENRICHMENT ACTIVITIES

* Write a research report on art that represents heroes/heroines in other cultures and in our culture.

* Explore relief sculpture from other cultures (India, Pre-Columbia, Africa.) Share this information with the class.

* Explore other media for making relief sculpture. Demonstrate another technique to the class. *Saba - The Seven Principles of Kwanzaa.*

STUDENT NOTES

An Introduction to the History of Benin

The Empire of Benin was located in what is now southern Nigeria. The capital city was also called Benin, and it was one of the most important trading and cultural centers of Western Africa. The people of Benin were called the *Bini*.

The Bini had no written language, therefore, most of the information we have about their culture comes from their art and journals kept by early European explorers. The art and artifacts of the Benin culture included beautifully executed bronze plaques that were used to decorate the *Oba's* (the King's) palace. The Oba's palace was very large and richly furnished.

The art work on the Benin plaques represent some of the most beautiful examples of relief sculpture in the world. The pictures on the bronze plaques depicted the achievements of the Oba and the history of the Benin culture. They also include documentation of the arrival of the Portuguese in their woolen clothing in the hottest part of Africa.

Benin traded with the cultures of western Africa. When the first Europeans arrived Benin was a thriving commercial center. The people traded ironwork, weapons, farm tools, wood carvings and foodstuffs. Their money was in the form of cowrie shells and metal rings called *manillas*. The merchants of Benin were shrewd. It could take many days for them to agree on a price. A master merchant dealing with the Europeans had to have the Oba's approval and this honor went to the very best.

The arrival of the Europeans and the slave trade made the Benin economy fall apart. Benin no longer existed as the great empire it was.

Today the 800 year old tradition of the Oba still continues. The people speak *Edo* and continue to be known as the *Bini*. The people still believe that the Oba is destined to rule even before he is born. He must be the first son of the ruling Oba. The Oba of Benin is a living god to his people. They believe that whatever he predicts will happen. They also believe that the Oba will join his ancestors in the next world and watch over the living when he dies. Ceremonies after the death of the Oba last over a year. The next Oba must carry out elaborate funeral rites for his father and set up an alter to him at the palace.

The present Oba of Benin, Erediauwa was crowned in 1979. He is the 38th in a line of Oba's dating from the 12th century. He was educated in Nigeria and studied law at Cambridge University in England. He continues to uphold the traditions of his forefathers of Benin in modern day Nigeria. The queen mother of the Oba is consulted on many matters and honored by her son and the people.

The leader of the Federal Republic of Nigeria is either a general or a president but he bows to the Oba's supremacy as the spiritual leader of the Bini people of Nigeria.

Late 17th century Benin Bronze Plaque showing three men holding small calabash rattles, used to accompany song and dance.

Opposite page: Late 17th century Benin Bronze Plaque picturing a warrior chief with his attendant's.

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Early 17th century Benin bronze plaque pictures two warriors with their attendants in front of one of the palace buildings.

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CLOTHES INSPIRED BY AFRICAN DESIGN

PROBLEM STATEMENT
How can we design an original contemporary article of clothing based on African designs?

MATERIALS
Reproductions and or slides of African clothing and textile designs, *croqui*, pencils, tracing paper, bristol boards, colored pencils.

PERFORMANCE OBJECTIVES
Students will be able to:

* Analyze contemporary fashion designs that are influenced by the traditional dress of other cultures and appreciate the use of resources in creating art.
* Demonstrate an appreciation of African clothing and fabric design.
* Discuss the function of fashion design in different cultures (status and position in society, decorative, protection from the environment, etc..)
* Analyze their values and attitudes towards fashion as function, status, decoration, protection, etc.
* Develop their creative skills in designing a contemporary fashion design.

MOTIVATION
* Display contemporary fashion designs that are inspired by the arts of other cultures (examples can be found in fashion magazines - students can get examples as part of a homework assignment.)
* Discuss the function of clothing design in other cultures (function, status, decorative, protection, etc..) Compare these functions to the role of fashion in contemporary American culture.
* Encourage the students to analyze their attitudes towards fashion and its role among their peers.

DEVELOPMENT
* Display reproductions of African clothing and textile designs. Ask students to take visual notes, as they watch, for possible use when they will be creating their own contemporary fashion designs based on African designs.

* As the students are looking at the reproductions ask them to compare and contrast African designs to the designs of other cultures (Japan, The Middle East, Latin America, etc..)

PROCEDURE

Teacher will demonstrate using the *croqui* and tracing paper to experiment with different design ideas, transferring the final design to the bristol board and techniques in using colored pencils.

Students will:

* Practice skills in using colored pencils.

* Make a number of possible design ideas using tracing paper and *croquis*.

* Transfer the final design to a piece of bristol board.

* Use colored pencils to complete the final design.

EVALUATION

Display the completed work.

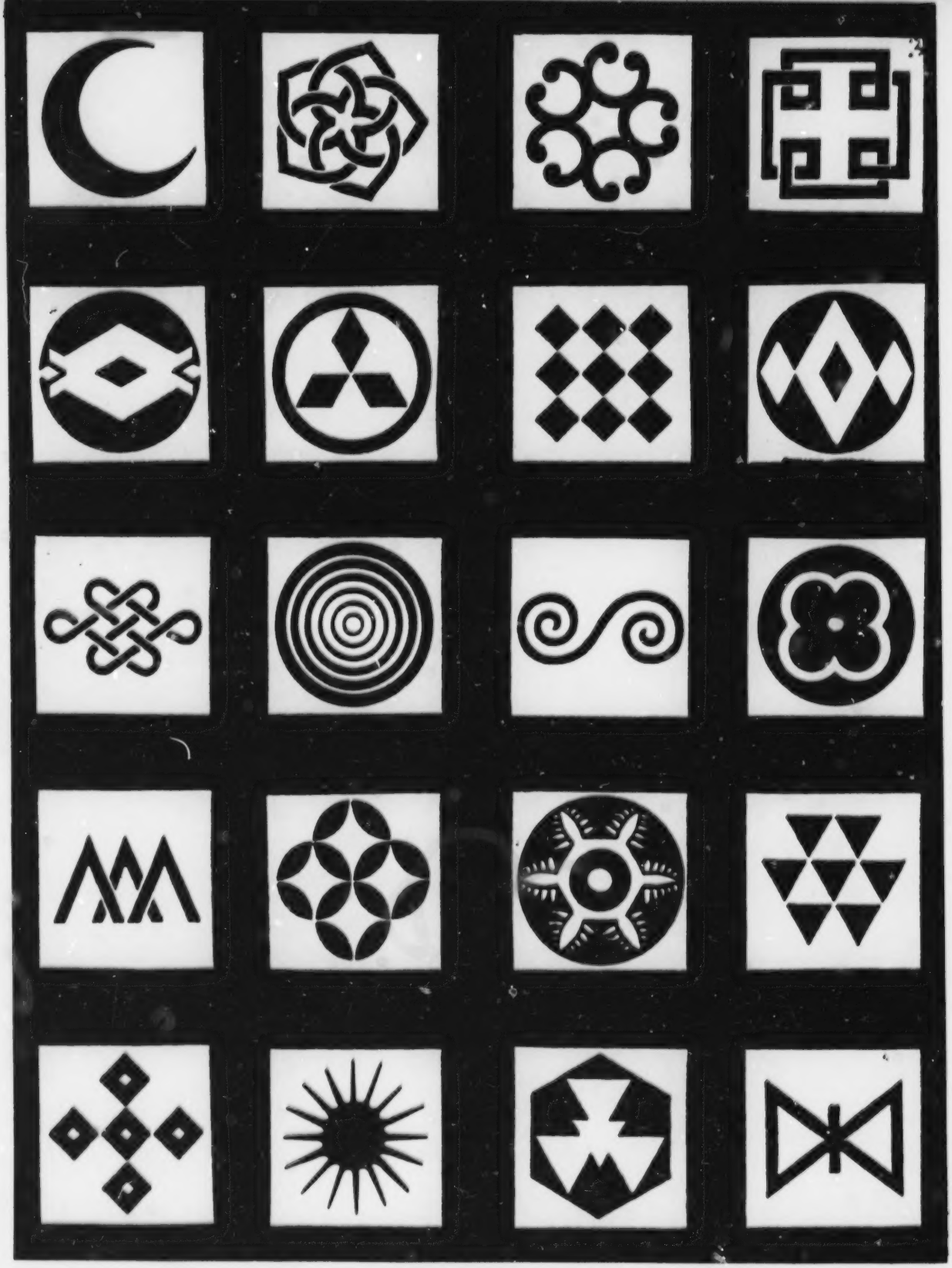
* Ask the students to discuss their designs from the following points of view:

- In what ways have their designs been inspired by African design?
- What is the function of the design?
- What type of fabric would they use to create this design?
- Who would wear this article of clothing?

* Evaluate the students mastery of the materials and techniques used to create the design.
* Evaluate the originality of the design.

ENRICHMENT ACTIVITIES

* Create original clothing designs inspired by the clothing design of another culture.
* Visit the studio of a fashion designer and find out what resources this artist uses to get ideas and/or inspiration.



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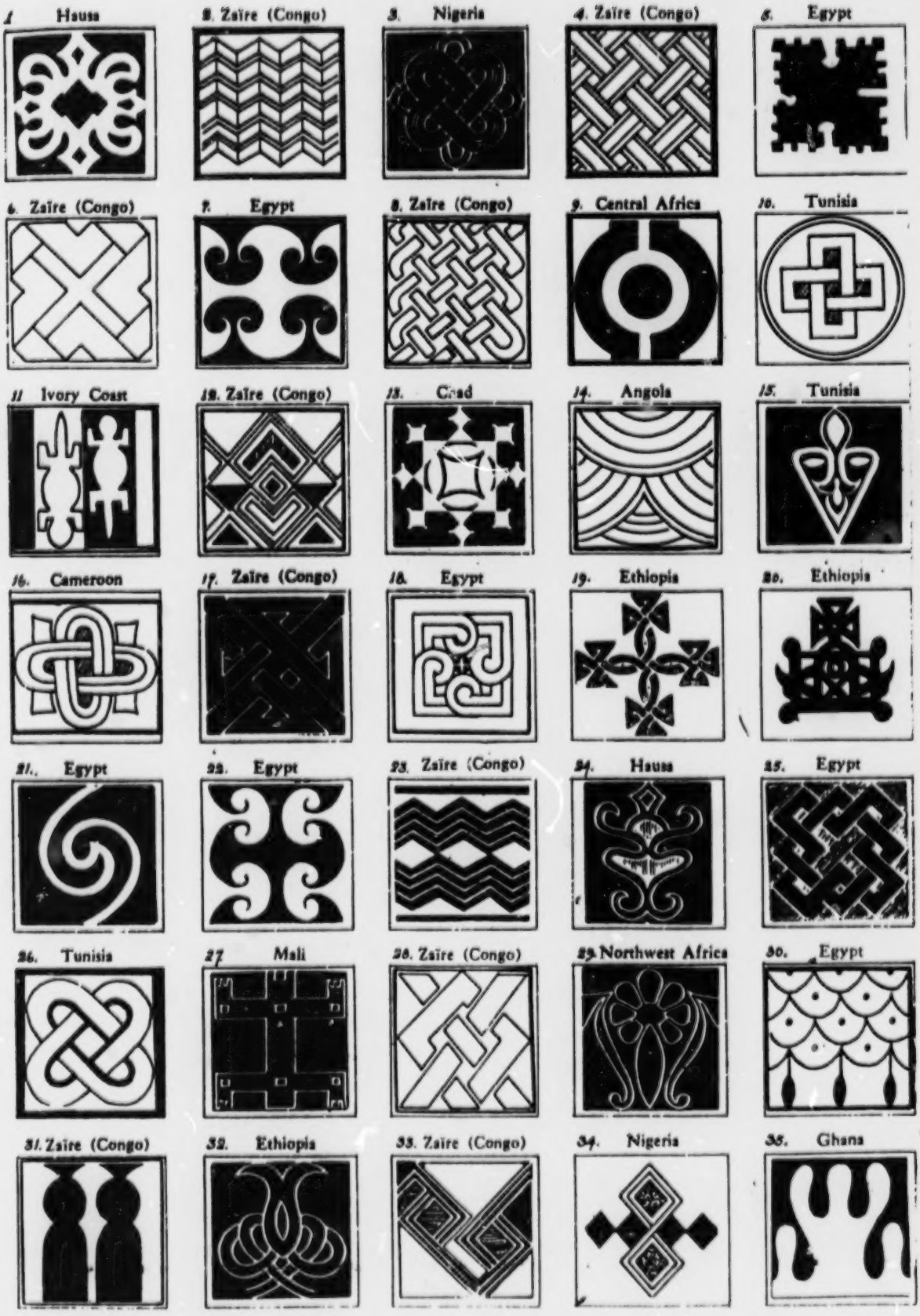

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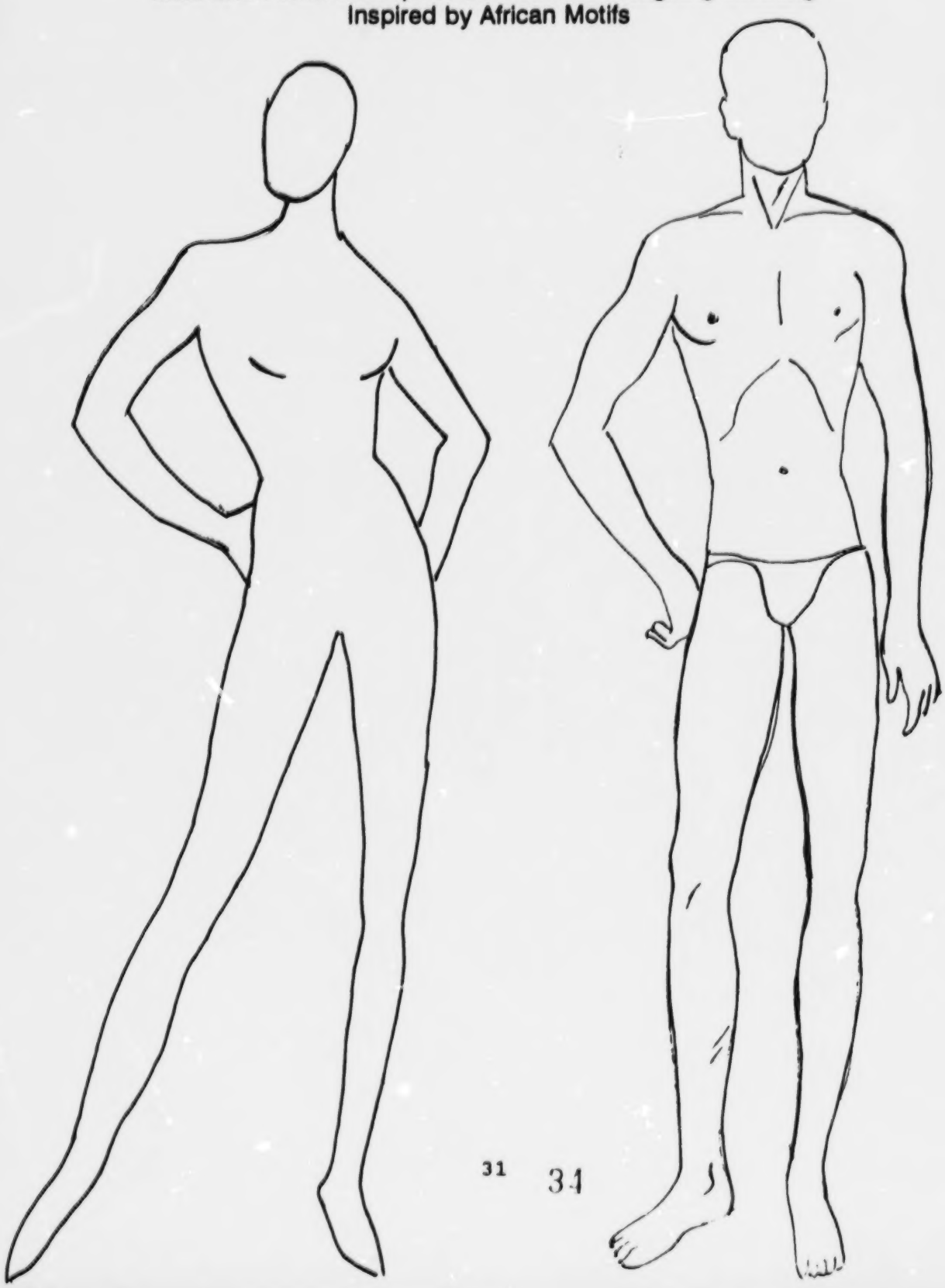
Male and Female Croqui to be Used for Designing Clothing
Inspired by African Motifs



AFRICAN RULERS, KINGDOMS AND EMPIRES OF THE PAST

PROBLEM STATEMENT
How can we create an illustration depicting the Ancient Kingdoms of Africa using research techniques to develop images?

MATERIALS
(The teacher or students will decide the appropriate materials)
Library with materials on the Ancient African Kingdoms, student copies of "Topics For Research Project on Ancient African Empires and Rulers." Slides and/or reproductions of African art and artifacts. Student Notes "An Introduction to African History," and map of "Ancient African Empires."

PERFORMANCE OBJECTIVES
Students will be able to:

* Demonstrate an understanding of research techniques by gathering information on an Ancient African Empire.
* Translate the researched material into visual images of life during this period.
* Design and create an illustration using researched material, information from slides and reproductions and imagined visual images.
* Discuss with other students the research process used and the results.

MOTIVATION
* Have students read notes on "An Introduction to African History."
* The teacher will discuss with students the significance of the Ancient Empires of Africa.
* Examine the map of Ancient African Empires. Display a map of Africa today and have students indicate where these Empires were located.

DEVELOPMENT
* The teacher will give the students the handout " Topics For Research Project On Ancient African Empires and Rulers."
* Tell students that they will select one Ancient African Empire to research in the library.

* Explain to the students that they should look for clues to the answers to some of the following questions:

  - What was the climate during this time?
  - What did the land look like?
  - What were some of the materials available for building?
  - What did the palaces look like?
  - How might the people have dressed?
  - What type of animals might have lived in this area?

* Show students slides or reproductions of African art and artifacts to help them with possible visual images.

PROCEDURE

* The teacher and or students will determine the appropriate materials for the illustrations.

The students will:

* Practice skills and techniques using materials.

* Create a number of thumbnail sketches of possible ideas.

* Take one idea and develop it into a rough draft.

* Complete the final illustration.

EVALUATION

Display the completed illustrations and evaluate considering the following:

* Ask students to discuss the research process and how it was used in creating the final illustration.
* Evaluate the students ability to design and create an illustration including the use of the materials.

ENRICHMENT ACTIVITIES

* Students will visit a museum or gallery with an exhibit on African art and report back to the class their impressions.
* Research and design a time-line that indicates the history of Africa.

STUDENT NOTES

AFRICA'S HISTORY

Over the past 20 years research has begun to unearth pictures of ancient civilizations of Africa that are dispelling many Western myths and stereotypes. There is evidence that Africa may have been the birthplace of mankind.

Between 5500 to 2500 B.C. the upper half of Africa had good rain and the desert and the savannas were green with grass and trees. Fish and animals were plentiful. Within this region an area is called Tassili. Paintings found on the walls of caves provide us with information indicating a culture that was extremely advanced for its' time. At some point the climate changed and it became very dry. At this time the people went in three different directions. Some went to the Mediterranean coastlands and merged with the local people to form the *Berber* culture, others (later known as Libyans) settled in the fertile land near the Nile. They became the princes of southern Egypt. Others went southward into the heart of the African continent and merged with people already in this area.

In Africa, around the time of the birth of Christ, there were many large centralized cities and empires. These ancient cities were linked by orderly trade. They enjoyed advanced forms of social welfare with systems of caring for widows and orphans. They developed methods for growing crops that were more sophisticated then techniques used in farming today. They raised live stock and mined metals (especially iron) and created beautiful works of art.

The populations of these cities included craftspeople, laborers, merchants and clerks living comfortable lives. Feasting and family gatherings were their pleasure. They were excellent business people and their political and social systems had much flexibility and sophistication. They were superb sculptors.

These ancient empires included; *Kush*, (Africa's oldest and greatest inland empire where pyramids 2,200 years old were found standing on what was once a fertile plain), *Axum* and *Kilwa*, (located in what is today Tanzania) Kilwa, was an island fortress whose people traded with India and China for many centuries. The merchants of Kilwa served as middlemen between the interior of Africa and the Arabian coast of India. They bought Eastern fabrics, beads, spices, porcelain and other luxuries and they sold gold, ivory, copper and iron. The *Kilwa Sultans* established the first mint in Africa. (In 1961 British archaeologists found the ruins of the royal palace of Kilwa that included 100 rooms, with galleries, patios and a fresh-water bathing pool.)

On the village level most of Africa had achieved social harmony with high standards of morality. The main focus was on trade. Great empires grew along the trade routes. The gold trade went back and forth across the Sahara along the North African coast. The highest point of gold trade began with the Arab Muslim conquest of North Africa in the 7th and 8th centuries B.C. and the influx of Arab merchants. The conversion of many African empires to Islam brought traditions of literacy, learning, a code of law and the use of currency and credit. The city of Timbuktu became a learning center.

Three kingdoms followed each other in the wide grasslands of north-central Africa from the 8th century until just before colonial times - *Ghana, Mali* and *Songhai*. Each of these kingdoms took over a preceeding one and extended the boundaries as years went by. The kings, cities, courtlife, the merchant classes were all developed and advanced.

Another empire *Ife*, which may have been founded by the dispersed people of ancient Kush, developed bronze casting techniques which were transmitted to the people of Benin. Ife and Benin sculptures were created in a realistic style using ivory, bronze and terracotta. These sculptures dating back to the 13th century represent some of the most valued African art. Most of the information that we have concerning Benin comes from bronze plaques that decorated the King's palace depicting life during this time. By carefully examining the plaques we have been able to reconstruct some of the history of Benin. They have given us information about *Ewuare the Great* who was one of the most successful rulers. We have also learned about court life, royal hunting parties, ceremonial occasions, parties and the coming of the Portuguese.

In 1498 Vasco da Gama and his Portuguese sailors came upon tall stone towns of comfort and wealth along the East African coast. The people there knew as much about navigation as they did and the Portuguese were rejected as being barbaric and uncivilized.

In 1518 the Roman Pope learned from a captured *Moor* (mixed race of Arabs and Berbers) that Timbuktu had many scholars and that the merchants made a great profit selling books. He also told the Pope that in Benin, the streets were as wide as those in Amsterdam and that the King's palace was as large as the whole city of Harlem in the Netherlands.

The Europeans thought of themselves as being different from the Africans and called Africa "The Dark Continent." However, many Europeans believed in magic, religious rituals and superstitions during the 15th century. These included strong beliefs in alchemy, astrology and witchburning. Europeans danced among the graves in the churchyards to protect themselves against the plague and hung skulls of the dead who died from the plague. They also believed in miraculous transformations and cures including; elixirs of life, magnets to attract diseases from the body, magic potions, healing potions, and the belief that the philosopher's stone could transform common metals to gold.

The arrival of the Europeans to the African continent, the slave trade and colonization deeply affected African cultures. The fabric of African society fell apart. The 19th century saw the disruption of the balance Africans had achieved between man and nature. The stability and peace that remained constant until the 19th century no longer existed. Fortunately, the individual African survived. He was used to the demands of his environment and drew strength from his moral and spiritual beliefs.

STUDENT NOTES

Topics for Research Projects on Ancient African Empires and Rulers

The Empire of Kush

Ancient Ethiopia (Axum)

Timbuktu in Ancient Mali

Rock Paintings of the Tassili Region in what is now the Sahara Desert

Kilwa

Ancient Ghana (King *Kanissa'al*)

Ancient Mali (*Mansa Musa*)

Ancient Songhai (*Askia Muhammad Known as Askia the Great*)

Kanem-Bornu (May be found under *Bornu* or the warriors of *Bornu*)

Ancient Nubia

Ancient Zimbabwe

Ashanti

Benin

Gao

Ife

Alfonso I

Idris Alaoma of Bornu

Sunni Ali Ber of Songhay

The Gold of Wangara

Sundiata - King of Mali

CANDLELABRAS AND THE KWANZAA CELEBRATION

PROBLEM STATEMENT

How can we design an original candelabra using the seven principles of *Kwanzaa* as inspiration? How can you create a candelabra using symbols that represent your cultural heritage and inspired by Kwanzaa?

MATERIALS

Student notes "Kwanzaa - An African American Celebration", reproductions of candlelabras that represent a variety of cultures, uses and designs, scrap paper, pencils, clay and clay tools. (This lesson can also be done using cut cardboard or other three dimensional materials, or as a collage or drawing project)

PERFORMANCE OBJECTIVES

The students will be able to:

* Understand the meaning of the Kwanzaa Celebration as demonstrated in a class discussion.

* Compare and contrast the symbol of the candle as it is used by other cultural groups in celebrations.

* Discuss how symbols are used to express ideas in art.

* Analyze candelabra designs from different cultures and discuss how the designs reflect the culture of origin.

* Demonstrate skills and techniques in using art materials.

MOTIVATION

* Have students read Student Notes on "Kwanzaa - An African American Celebration" and compare this holiday to the holidays of other cultural groups.
* Discuss with class the symbol of the candle in other cultures. (The symbol of the candle in; Christianity - Christmas candles, the alter candles, etc., Judaism - the Channukah candles, the memorial candle, etc., candle light vigils in different cultures, the symbol of the candle at parties in contemporary American culture.)
* Display and analyze reproductions of candlelabras from a number of different cultures.

Ask the students some of the following questions:

- On what occasions or holidays do we use candles?
- How have people in other cultures used candles?
- What materials did the artist use to create the candelabra?
- How has the artist used symbolic imagery in the design?

DEVELOPMENT

* Review the seven basic principles of Kwanzaa.
* Ask the students to research symbols that represent their cultural heritage.
* Have students sketch these visual ideas on a piece of paper.
* Ask the students to plan how they will use color as part of the symbolism.

PROCEDURE

The teacher will demonstrate skills and techniques in using the materials.

The students will:

* Practice skills in using the materials.

* Develop a working sketch of their candelabra design.

* Create their candelabra.

EVALUATION

Display completed work:

* Discuss the students' abilities to use the art material.
* Analyze the originality of the designs.
* Determine the extent to which students have demonstrated an understanding of visual symbolism.

ENRICHMENT ACTIVITIES

* Create a display of the completed work in a public place around the time of the Kwanzaa celebration.
* Have a group of students do a workshop with younger students on the Kwanzaa holiday. Share the results of the art project.

STUDENT NOTES

KWANZAA - AN AFRICAN AMERICAN CELEBRATION

Kwanzaa was created in 1966 by Maulana Kartenga to introduce African - Americans to some of their cultural heritage. It is a celebration that lasts for 7 days from December 26 - January 1.

Kwanzaa is a *Swahili* word meaning first fruits. Karanga chose Swahili for the terms of Kwanzaa because the Swahili language is spoken in 13 different African countries therefore crossing many borders. Many Africans have advocated that Swahili become the language of the continent of Africa. Kwanzaa does not celebrate any one ethnic group or country. It uses symbols and principles that reflect all of Africa. Kwanzaa is based on 7 principles called "*Nguzo Saba*."

THE SEVEN PRINCIPLES

1. *UMOJA* (Unity) To strive for and maintain unity in the family, community, nation and race.

2. *KUJICHAGULIA* (Self-determination) To define ourselves, name ourselves, create for ourselves and speak for ourselves instead of being defined, named, created for and spoken for by others.

3. *UJIMA* (collective Work and Responsibility) To build and maintain our community together and make our sister's and brother's problems our problems and to solve them together.

4. *UJAMAA* (Cooperative Economics) To build and maintain our own stores, shops and other businesses and to profit from them together.

5. *NIA* (Purpose) To make our collective vocation the building and developing of our community in order to restore our people to their traditional greatness.

6. *KUUMBA* (Creativity) To do always as much as we can, in the way we can, in order to leave our community more beautiful and beneficial than we inherited it.

7. *IMANI* (Faith) To believe with all our heart in our people, our parents, our teachers, our leaders and the righteousness and victory of our struggle.

On each day of the Kwanzaa Festival one of the 7 principles is emphasized.

The symbols of the Kwanzaa Celebration -

Mkeka - A straw mat on which offerings are placed. The mat is a symbol of tradition and history since it is a traditional African object. All the other Kwanzaa symbols are placed on the Mkeka making history and tradition the foundation for correct knowledge and understanding of ourselves, society and the world. These kinds of understandings give our lives roots and relevance. History is, however, more than roots, it is also the process of becoming.

Mazaa - Crops are a central symbol for they represent the rewards of collective and productive labor. The harvest is a time of "gathering" of the crops as well as the community. It is a celebration and reinforcement of kinship and unity among people.

Kinara - A 7 hole candle holder that represents the Stalk from which African people originated. It is symbolic of the parent people; African motherhood and fatherhood, the first born, and the first ancestor (father of people and ideas). The "Corn Stalk" is considered the great creator because corn indefinitely reproduces itself.

Muhindi - Corn, Kwanzaa represents children, placing emphasis on children as the hope for the future. During the celebration each family puts corn on the mkeka representing the number of children in the family. If there are no children one ear of corn is put out to represent everyone's responsibility towards the children in the community. Corn has a special relevance in ancient African society. It was a food staple and was central to African agriculture and life. The life cycle of corn represents the life cycle of nature and humans. Children are the key to cultural survival and development of the community.

Zawadi - Gifts, are symbolic of seeds sown by children by keeping their commitments of personal growth and achievement and the fruits of the labor of their parents. In traditional Africa gifts were given of something made or grown. They were acts of sharing and labors of love. Kwanzaa gifts should include a book (symbol of education), a heritage symbol (an African art object or a picture of an African American hero), a *taasimu* the symbol of an African American organization called "US." (The symbol of this organization includes - a face framed by a triangle, three pyramids representing African greatness, a star representing Marcus Garvey's star of unity, and three neck rings representing self-determination, self-respect and self-preservation.

Kikombe Cha Umoja (unity cup) - A cup used to pour libations or offerings to the ancestors. During Kwanzaa the unity cup is used as a symbol of family and community. The cup represents those who walked before us (ancestors.) It reaffirms our link to life through them and provides models to instruct and inspire.

Misumaa Saba - The Seven Candles represent the Seven Principles which are the heart and spirit of Kwanzaa. Candles are placed in the candle holder (*Kinara*) to symbolize ancestral ties. The lighting of the candles is a daily ritual symbolizing the giving of light and life to the principles of Kwanzaa and to the ancient African concept of raising up light to lessen darkness in both a spiritual and intellectual sense.

The founder of Kwanzaa, Maulana Karena, believed that much of the wisdom, beliefs and practices of ancient Africa originated in ancient Egypt. He made frequent references to the Egyptian concept of *Maat*. Maat represented truth, justice and righteousness and in a larger sense the right order

established at creation and continued in a divine, natural and social setting. Maat represented harmony - the concept that a person cannot live a moral life without living in harmony with other members of the community.

Kwanzaa is also rooted in the philosophy of *Kawaida* which teaches that all we think and do should be based on tradition and reasoning that is rooted in its' practice.

The Kwanzaa colors are red, black, and green. Red represents the blood of Black people not shed in vain, black - the faces of the people, and green - hope.

These colors were conceived by Marcus Garvey a black leader who lived from 1887 - 1940. Garvey started the "Back To Africa" movement in the United States. He preached that Black Americans should consider Africa their homeland and that they should return and settle there. In the early 1920's Garvey had about 2 million followers.

Symbols of the African American Holiday Kwanzaa

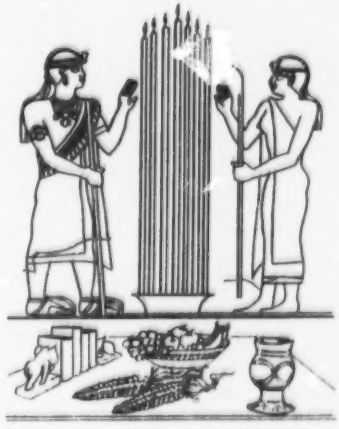
Order of the Seven Kwanzaa Candles -

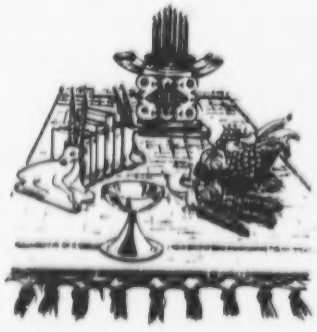
1 black candle - representing African people everywhere is in the center.
3 red candles - on the left represent the blood of the ancestors.
3 green candles - on the right represent earth, youth, and new ideas.

On December 26th the black candle is lit and then the lighting alternates from left (red) to right (green) every night for the remaining 6 nights. The red candles which are the struggle must be lit before the green candles that represent the future.

Fasting is recommended during Kwanzaa to prepare the body and mind for celebration.

Sharing of food is very important - African fruits and vegetables are bought. On the evening of December 31st there is a big celebration with food and much dancing and music.





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UNIT III EGYPT

This Unit Includes The Following:

Vocabulary

Student Notes on The Following Topics

ANCIENT EGYPTIAN ART

Teacher Lesson Plans

"EGYPTIAN SELF-PORTRAIT"
(NOTES ON EGYPTIAN FIGURATIVE PAINTING)

"POETRY - ILLUSTRATIONS - EGYPT"
(FORMULA FOR WRITING A POEM)
(TOPICS FOR RESEARCH ON EGYPTIAN GODS)
(EXAMPLES OF STUDENT POETRY)

VOCABULARY

Hieroglyph - (hi-ro-glif) sign in Egyptian script for formal monumental use, in which most signs are a recognizable picture.

Pyramids - tombs for the kings of the Old and Middle Kingdoms.

Rock Tombs - tombs cut into the rock including ones dating to the New Kingdom found in the Valley of the Kings at Thebes.

Canopic Jars - vessels with lids sometimes shaped like heads of animals, jackal, baboon, hawk, and human, which contained internal organs removed for mummification.

Faience - (fi-ant-s) manmade material with glaze over a quartz body; its color was often a brilliant turquoise blue and it was used to make small containers, jewelry, tiles, miniature figures of animals, birds, insects and women.

Old, Middle, and New Kingdoms - periods in Egyptian history when king was in control, the land unified, and certain dynasties reigned.

Old - circa 2700 - 2160 B.C.
Middle - circa 2160 - 1790 B.C.
New - circa 1570 - 1085 B.C.

Upper Egypt - the South

Lower Egypt - the North, including the Nile Delta

Nile Delta - runs through Sahara Desert. Pyramids built on the West Bank

Valley of the Kings at Thebes - rock tombs of the later kings

Tutankhamen - (Tut-ankh-amen) Egyptian King whose tomb became famous

Ushabti - (oo-shab-tee) small figure found on tombs

Grid Pattern - used by Egyptians to plan wall paintings

Guilds - organized workshops for artists

STUDENT NOTES

ANCIENT EGYPTIAN ART

PYRAMIDS AND OTHER TOMBS

Egypt is located in the north east corner of Africa. The Nile River flows through the Sahara Desert, in Egypt, therefore the climate and physical environment helped to create an atmosphere conducive to the development of numerous cultures. Around 3100 B.C. Upper Egypt and Lower Egypt were unified into one land.

Monumental stone architecture began around 2600 B.C. when the Step Pyramid at Sakleara was constructed. However, it was not until the fourth Egyptian Dynasty of the Old Kingdom that the very large true pyramids were constructed at Giza. During this period mathematics and engineering developed to a very high level. The pyramids were huge tombs for kings of the Old Kingdom and Middle Kingdom. The earlier ones were built of huge stone blocks and were almost completely solid. There were narrow passages leading to the burial chamber. Frequently near the main pyramid a smaller pyramid was built for the queen. The pyramids were built on the high desert cliffs on the west side of the River Nile. Part of the pyramid complex included a temple built beside the Nile. A long causeway connected this pyramid temple with another temple near the river called the valley temple. In these temples priests made offerings to their dead king.

Pyramids were expensive to build and maintain, they attracted robbers who always managed to find the way in, no matter how cleverly it was hidden. Later kings in the new kingdom were buried in rock-cut tombs in the Valley of the Kings at Thebes. These tombs consisted of long tunnels cut into the rock and decorated with painted scenes. The famous tomb of Tutankhamen was found in this valley and it was very small compared with those of some of the other kings.

The nobles' tombs were built around the pyramids. These nobles who were members of the court were buried at the bottom of a deep shaft cut below ground. Above ground was a square, brick building containing several chambers decorated with various scenes of daily life. Offerings were placed in these tomb chapels for the spirit of the deceased by priests who were often family members.

FUNERAL EQUIPMENT

The Egyptians believed that a man's spirit continued to exist after his body died. They mummified the body so that the spirit could use it as a home. They also put into the tombs many things which they thought might be useful in the afterlife - tools, weapons, jewelry, even tables, chairs and beds. Some of the things were souvenirs - a soldier might be buried with his favorite bow, a craftsperson might have a special hammer or knife. Sometimes they would put in models of objects and models of servant figures into the tomb.

Objects found in Egyptian tombs include; *canopic jars* - vessels with lids sometimes shaped like the heads of animals, which held parts of the body removed during mummification and *ushabtis* - small, mummy-shaped figures made out of pottery, faience, wood or stone, which were carrying tools

that symbolize the various types of work. The dead person might be called upon to perform in the afterlife. Unfortunately the tombs of the great pharaohs have all been robbed in past centuries except for Tutankhamen's tomb which was found almost untouched. It contained many examples of excellent workmanship including furniture and gilded carvings, chests and life-sized figures, ships and animals, (painted and inlaid with semi-precious stones.) This discovery has helped archaeologists obtain a picture of the life of an Egyptian king.

Egyptian artists carved and painted scenes on the walls of the tombs. These scenes were intended to continue to provide the tomb owner in death with what he had in life. Egyptians planned their work using squares in a grid pattern. They drew the shapes of the figures and arranged the hieroglyphs in the rough before making the finished drawing. They illustrated people with a mixture of side view and full face because they wanted to show the most easily readable view. They would show the profile to describe the shape of the nose and then draw the eye in full face. They combined drawing what they saw with drawing what they knew. Using this technique the Egyptians put many details in their drawings that would not be seen in real life. For example, they would draw boxes and show the contents of the box above it.

EGYPTIAN CRAFTS

Around 4000 B.C., in the predynastic period, the Egyptians discovered how to make faience, a quartz body which when fired had a glazed surface of blue or green mostly due to copper. Faience was used for small containers, rings, beads for necklaces, and miniature figurines of animals, birds and insects and amulets - magic charms that Egyptians wore for protection.

The Egyptians had organized workshops in which artists created articles using wood or metal, glass (after 1450 B.C.), colored stones, fine pottery, papyrus and colored inks, as well as cosmetics, combs and mirrors, jewelry and finely woven linen material.

The Egyptians liked jewelry and ornaments. Many rings, necklaces, earrings and hair ornaments have been found in their tombs. They were beautifully designed by skilled craftspeople working with gold and precious stones such as amethyst and carnelian. Different colors of faience beads were used to make elaborate collars imitating bands of flowers. The colors of the ornaments shown brightly on the plain, white linen clothes, nearly always worn by the Egyptians.

King Tutankhamen's tomb contained beautiful examples of decorated daggers and sword-hilts. One of the daggers had a blade of iron, the other, a blade of gold. Gold was plentiful in ancient Egypt; the mines in Nubia, to the south, held rich stores of it. Also in the tomb were small figures of solid gold, gold masks and caskets covered with a layer of beaten gold and thousands of other objects. Silver was less common in Egypt and at most times was more highly valued then gold.

The Ancient Egyptians created a highly developed culture with many great achievements. They were skilled builders, excellent craftspeople and fine artists. Many of their achievements were passed on to the Greek civilization.

EGYPTIAN SELF-PORTRAIT

PROBLEM STATEMENT
How did the Egyptians express reality rather then the illusion of reality in their art work? How can we create self-portraits in this style?

MATERIALS
Reproductions of Egyptian figurative art, pencils, paper, tempera paint or water color, brushes.

PERFORMANCE OBJECTIVES
Students will be able to:

* Examine Egyptian figurative art. Compare and contrast to the Western artists approach to figure drawing. Discuss the use of flat color rather then mottled or shaded color.

* Compare Egyptian figurative art to the art of other cultures (Africa, India, China, Japan, and Western cultures.)

* Develop skills in the use of the brush and tempera paint.

* Create a self-portrait in the style of Egyptian artists and create a self-portrait that uses illusion and shaded color (Western style).

MOTIVATION
* Display reproductions of Egyptian figurative art and figurative art that represents a number of other cultures. Ask the students to compare and contrast the difference in style, form, color, composition.
Ask some of the following questions:

- Why does some of the art work show the figure from more then one view?
- What type of color is used?
- How would you describe the composition?

* Discuss the Egyptian reproductions in more depth.
Ask some of the following questions:

- Why did the Egyptians want to show the figurative from more then one view?
- What devices did the artists use to show the figure from more than one view?
- What proportions did the artists use in designing their figures?

DEVELOPMENT

* Distribute "Student Notes" on "Egyptian Figurative Painting." Discuss the information with the class as a means of summarizing the motivation.
* Show the students reproductions of Western figurative art. Ask the students to compare and contrast Egyptian figurative art with Western figurative art. Ask the students to compare these pictures in terms of - composition, proportions of the figures, illusion v.s. reality, flat forms v.s. shaded forms, etc..
* Tell the students that they will be creating 2 self-portraits (using the whole figure). One in the Egyptian style and one using traditional Western style using tempera paints.

PROCEDURE

The teacher will demonstrate the use of paint in creating flat forms and shaded forms.

Students will:

* Practice using paints and brushes to create shaded and flat forms.

* Create a number of thumbnail sketches of possible full-figure self-portraits.

* Develop two rough drafts - 1 in the Egyptian style and 1 in Western style.

* Develop the drafts into 2 finished paintings.

EVALUATION

The teacher will display the completed work and evaluate in terms of the following:
* Did the student understand the differences in style between Egyptian and Western styles?
* Does the work show that the student developed skill in the use of the materials?

ENRICHMENT ACTIVITIES

* Visit an exhibit of Egyptian art at a museum.
* Create a mural (class picture) using the students self-portraits.

EGYPTIAN FIGURATIVE PAINTING

The Egyptians wanted the rendering of an image to represent "true" reality not reality as seen by the human eye, which makes adjustments and only sees things from one point of view at a time. The Egyptians chose to show the true reality of the actual appearance of the person or object as known intellectually and by experience.

The head would be shown in profile because that gave more information about the nature of the face and the shape of the nose. The eye would be shown from the front view to show the complete form and the iris and pupil would be indicated. The rest of the body would be shown combining front and side views. They would use the front view for the body of the person and then side views for the arms and legs. This allowed the Egyptian artists to show movement in the legs and arms without using foreshortening which is an illusion.

POETRY - ILLUSTRATIONS - EGYPT

PROBLEM STATEMENT
How can we create a poem and illustration about an Egyptian god inspired by the poem "Ozymandias" written by Percy Bysshe Shelley?

PERFORMANCE OBJECTIVES
Students will be able to:

* Discuss the reactions of Europeans to ancient Egyptian art, architecture and mythology during the eighteenth and nineteenth centuries.

* Analyze "Ozymandias" a poem written by Percy Bysshe Shelley 1792 - 1822.

* Identify and research ancient Egyptian gods.

* Write a poem in the style of Shelley.

* Develop skills and techniques using pen and ink in creating an illustration for their poem.

MOTIVATION
* Display reproductions of ancient Egyptian architecture, sculpture and wall paintings. Ask the students to imagine the reactions of eighteenth and nineteenth century Europeans to the discovery of this ancient civilization.
* Read the poem "Ozymandias" to the class.

I met a traveler from an ancient land
Who said: Two vast and trunkless legs of stone
stand in the desert. Near them, on the sand,
half sunk, a shattered visage lies, whose frown,
and wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed:
And on the pedestal these words appear:
"My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!

by Percy Bysshe Shelley
1792 - 1822

* Tell the students that "Ozymandias" was an ancient Egyptian king (Ramesses II) whose statue at Thebes was thought to have been the largest in Egypt.

DEVELOPMENT

* Ask the students to analyze some of the symbolism found in Egyptian architecture, wall paintings and sculpture.
* Hand out the student work sheets entitled "Topics for Research on Egyptian Gods." Tell the students that they will select one god to research. The research should include visual and written information. They will use the research to create a poem and illustration.
* Hand out the student work sheets entitled "Formula for Writing a Poem." Review the information on the work sheet and have the students create their poem. This could be done as a homework assignment or in class.
* Display reproductions of pen and ink illustrations created to accompany poetry. Discuss the relationship of the art work to the poetry. Examine the pen and ink techniques used by the artists.

PROCEDURE

The teacher will demonstrate pen and ink techniques.
Students will:

* Practice pen and ink techniques.

* Create a number of thumbnail sketches.

* Create a rough draft.

* Produce the completed illustration using the poetry as part of the composition.

EVALUATION

The teacher will display the completed art work and evaluate in terms of:

- Does the poem and illustration reflect meaningful research by the student ?
- Does the illustration demonstrate an understanding of pen and ink skills and techniques?
- Did the student show originality and creativity in the production of the art work ?

ENRICHMENT ACTIVITIES

* Create a book from the illustrations and poetry that is reproduced and given out to the class.
* Create a display of the completed illustrations and poetry.

FORMULA FOR WRITING A POEM

You are to use an Egyptian god as the subject for your poem. Select a god and research information related to it. Try to find information regarding the gods unique characteristics, what he/she looked like, what special powers he/she possessed, etc.. Some of the gods include:

[Amum]	Horus	Nut	Selket
Anubis	Isis	Osiris	Seth
Bastet	[Khnum]	Thoth	Shu
Geb	[Matt]	Ra	[Sobek]
Hathor	Nephthys	Sekhmet	Theuris

Wepowaet (= Upuaut)

Once you have completed your research follow the instructions line by line and you will create your poem.

Line 1. The name of the god.
Line 2. What is it the god of?
Line 3. 2 adjectives describing how the god looks.
Line 4. 2 adjectives describing how a statue of the god would feel if you could touch it.
Line 5. 3 verbs showing what the god does.
Line 6. What feelings does this god give you.
Line 7. What colors would you associate with this god?
Line 8. Describe the smell of this god.
Line 9. What musical association can you make with this god?

Title for your poem - Choose a line or part of a line for the title of your poem.

Sample poem for the god Thueris

You Make Me Feel Safe With Your Ankh

Thueris
God of Protection
Fat, lumbering
Slippery and wet,
Shielding, aiding, embracing
You make me feel safe with your ankh.
Brown skinned with a little green hat,
You smell of salty water
and bark like a tuba.

TOPICS FOR RESEARCH ON EGYPTIAN GODS

ANUBIS
Conductor of souls.
Presided over funerals.
Black jackal with bushy tail.
Invented funeral rites.

HATHOR
Goddess of the sky.
Wears the sistrum, a musical instrument which drove away evil spirits.
Goddess of joy and love.
Heavy tresses frame her face.

GEB
A man lying prone from whose back sprouted all the world's vegetation.
His body is sometimes covered with greenery.
He guards the earth from chaos serpents.
He symbolizes the mountains and the waves of the earth's crust.

BES
Lion-headed dwarf god.
Protector of women and children.
Image worn as amulet to ward off danger.
Fierce and ugly in appearance.

HORUS
Represented as a falcon or falcon headed man.
Considered to be the divine ancestor of the kings.
He re-established justice.
Ruler of two lands.

MAAT
Goddess of truth and justice.
Symbolized by the ostrich feather.
A woman standing or sitting on her heels.
Keeps things running smoothly.

ISIS
Queen of Egypt.
Wife and sister of Osiris.
The mistress of magic.
Wiser than millions of men.
Brave and cunning.

NEPHTHYS
Goddess of the dead.
Sister of Osiris.
Loyal and gentle.
Mistress of the palace.
Represents the desert edge.

NUT
Goddess of the sky.
Woman with a long body.
Mother of the sun.
Protectress of the dead.

OSIRIS
King of Egypt.
Lord of the dead.
King of the underworld.
Wise and kindly ruler.
Established laws.

RA
The sun god.
The renewer of the earth.
Ra's tears became the gods and people of the earth.
Created the seasons and the months.

TEFNUT
Goddess of the dew and rain.
In the form of a woman with the head of a lioness.
She received the new born sun every morning.
She helped support the sky.

SHU
God who held up the earth.
God of air and emptiness.
Wore an ostrich feather on his head.
Weary of battles he gave up his throne.

SETH
Greedy and cruel.
Had the head of a savage beast.
Wanted the entire kingdom.
He was compared to the desert and darkness.

THOTH
The moon god.
Had the head of an ibis topped with a crescent moon.
God of writing and learning.
Judge of the gods.
He built temples.

SELKET
Scorpion goddess.
Associated with sun's heat.
Protective goddess of dead.

SEKHMET
Goddess of vengeance.
The fire goddess.
Symbolized the devouring fire of the sun.
Goddess of war and battle.

EXAMPLES OF STUDENT POETRY

THE SMELL OF NATRON

Anubis
Lord of the dead
Scary and tall
Judging, guarding, guiding
Smooth and dry
You are the guardian of my dead
Black face and brown skin
Smell of natron
The striking sounds of the piano.

Jimmy Ip
Washington Irving H.S.

Hathor
Sky Goddess
Smooth and soft
Crafted the word
She creates in me a
whole new life
Transparent with your
Ankh floating in the air
You smell of perfume.

Donnell Fraser
Washington Irving H.S.

PROUD OF HERSELF

Nut,
Goddess of the Sky
Magnificent, diving
Moving, jumping,
Arching
Proud of herself
Blue and yellow
Candy
When will I see her
smile again.

Tamileth Foster
Washington Irving H.S.

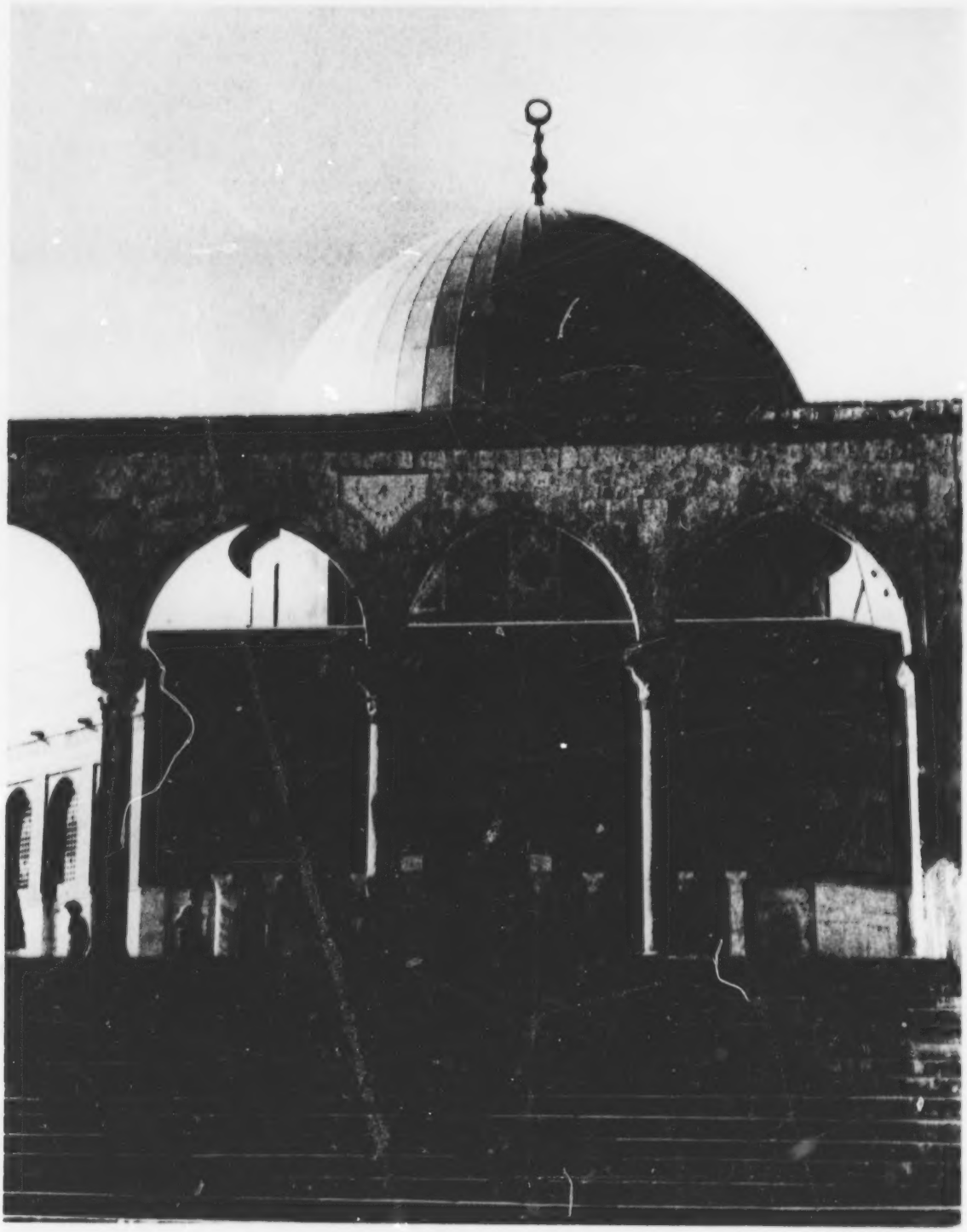
TRUE BLUE

Maat
Goddess of Justice
Beautiful like a flower
Smooth like silk
Upholder of justice and truth
Security and power
True blue
Perfume of power
Violin, small but loud.

Roy Rodriquez
Washington Irving H.S.

Thoth
The Ibis headed God of Scribes
He looks feathery, smooth
Silky and tickling
Aiding Isis, skillful and serious
Light brown with smooth skin
Smell sweet like summer
But when he's funky he smells
rough and hard like a piece of wood

Jermaine Housen
Washington Irving H.S.



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UNIT IV - THE MIDDLE EAST

This Unit Includes The Following:

Vocabulary

(Based On Student Notes - "THE MIDDLE EAST")

Student Notes On the Following Topics

GENERAL INTRODUCTION
DEVELOPMENT OF ISLAMIC ARCHITECTURE IN THE MIDDLE EAST
MIDDLE EASTERN ARCHITECTURE

Teacher Lesson Plans

ILLUSTRATING "THE ARABIAN NIGHTS"

GEOMETRIC PATTERNS IN ISLAMIC ART
(Student Notes Terms Related To Geometric Patterns)

DREAM PALACE - ISLAMIC ARCHITECTURE
(Shapes For Dream Palace Construction)

VOCABULARY

Arabic - the main language of The Middle East

Islam - the religion founded in Arabia in the 7th century A.D.

Muhammad - according to Islam, God's final and most important prophet

Bedouin - (bed-oo-in) Arab who migrates in search of water and grazing for the flocks

Muslim - a person who practices the Islamic religion

Mecca and Medina - historically important Islamic cities in what is now Saudi Arabia

Ramadhan - (Ram-**á**-**dán**)The muslim month of fasting. Because Islam observes a lunar calendar, Ramadhan moves backwards (by 11 days) each year - against our Gregorian calendar

Mullahs - (Mool-a) teachers trained in Koranic schools

Imam - (E-**mam**) head of an Islamic community

The Five Pillars of Islam - duties of a Muslim

Koran - the holy book of the Islam

Mosque - the building where Muslims may gather for worship

Minaret - tall tower beside a mosque from which people are called to worship

Calligraphy - the art of handwriting and designing special scripts

Interpretation - using one's own judgement to decide upon the meaning of something

Monotheism - the worship of a single god. Polytheism is the worship of many gods. ex. Ancient Egyptians practiced *polytheism*. Jews, Christians, and Muslims follow *monotheistic* religions

Patron - someone who commissions (orders) and pays for a work of art

STUDENT NOTES

GENERAL INTRODUCTION

We notice that when today's politicians, historians, and writers use the term "Middle East," they do not always agree upon which lands and peoples are "Middle Eastern." Consider a vast region whose boundaries can be marked by the modern states of Morocco in the west to Afghanistan in the east, from Turkey in the north to Yemen in the south. For our discussion of art, we will consider the Middle East to be this region.

The peoples of this huge expanse stretching from the Atlantic Ocean to Central Asia, from the Black Sea to the Indian Ocean, have adapted themselves to contrasting landscapes -- snow-capped mountains, scorching deserts, extensive seacoasts, and fertile plains watered by mighty rivers. The inhabitants speak many different languages and dialects. Three great religions -- Islam, Christianity, and Judaism, were all born in the Middle East. The historical influences of Islam and the Arabic language, have forged strong links among the inhabitants of the many independent countries which today spread across northern Africa and southwestern Asia.

Islam, which means "submission" is a monotheistic religion that arose in the city of Mecca, in eastern Arabia, in the 7th century A.D. Islam's followers are called *Muslims*, "those who submit to *Allah*" ("God" in Arabic). Muslims believe that their holy book, the *Koran*, is an exact recording of Allah's messages to the Prophet Muhammad, who then transmitted these revelations to his fellow Arabs. The Koran and other writings on the life and customs of Muhammad from the basis of Islam, is not only a religious faith, but also a legal code and guide to everyday social behavior.

Islam shares many ideas with the older religions of Judaism and Christianity. For instance, its dietary laws, like those of the Jews, forbid the eating of pork. Like Christianity, Islam emphasizes an afterlife -- of hell's flames for sinners and of paradise for the righteous.

The duties of a pious Muslim are known as <u>The Five Pillars of Islam</u>:

1. FAITH

To be a Muslim, one must believe and say -- "There is no god but God, and Muhammad is His messenger."

2. PRAYER

There are no priests in Islam. A Muslim prays directly to God, without need of an intermediary. The pious pray five times each day, wherever they may be. One need not pray in a *mosque*, though many people do try to attend a mosque for Friday noon prayers, when sermons are usually given. The call to prayers, sung from mosque minarets, is part of the rhythm of daily life. Prayers are performed at dawn, noon, late afternoon, sunset, and before bed-time. During prayer, a Muslim turns towards Mecca.

3. ZAKAT

This is the voluntary giving of a portion of one's wealth to the needy. Usually, this would mean the yearly donation of about two and one-half percent of one's capital.

4. FASTING

During each day of the holy month of *Ramadhan*, from first light until sunset, the pious do not eat, drink or smoke. Children, pregnant women, travellers, the sick, and the

elderly are exempt from fasting. This shared fasting puts rich and poor on an equal basis and strengthens compassion for those who suffer chronic hunger.

5. PILGRIMAGE (HAJJ)

Once during his or her life, a Muslim is obligated to travel to the holy city of Mecca - but only if his or her funds and health permit the journey, which is known as the *hajj*.

In less than a hundred years after Muhammad's death in 632 AD, Arabs who had adopted Islam had carried their faith as far away as Spain. When the first Arabs moved out of the Arabian Peninsula and conquered new territory by military force, Christians and Jews were not forced to convert to Islam. Rather, they were respected for sharing similar beliefs. Islam gained many converts in areas which had been ruled by Romans and Persians. The doctrine of Islam is uncomplicated and it appealed to a wide variety of people.

As the Arabs took their religion and language far from the deserts where they had lived as nomadic herders and caravan traders, they came into contact with settled civilizations. Even though they arrived as conquerors, the Arabs tended to absorb, rather than destroy. They intermarried with the local populations. In conquered areas, Arabic rapidly became the language of learning and commerce, even among the Muslims.

Important Greek works in the sciences and philosophy were preserved in Arabic translations at a time when intellectual development in northern Europe was almost at a standstill. The Arabs made advances in mathematics, astronomy, geography, and medicine. To the West, Arab traders introduced sugarcane, rice and paper. They also brought many other Indian and Far Eastern luxuries, such as spices, fine textiles, and Chinese ceramics. This trade stimulated European craftspeople, and later helped to bring about the Italian Renaissance.

DEVELOPMENT OF ISLAMIC ART IN THE MIDDLE EAST

In the first centuries of their expansion, Arabs employed the local architects and craftspeople of their new territories. To design buildings, furnishings, clothing, jewelry, and armor for the new patrons, artists drew on the earlier Mediterranean and Mideastern traditions while trying to satisfy current Arabs needs and tastes.

Muslims believe that the Angel Gabriel spoke in Arabic when he transmitted the Koran, the word of God, to Muhammad. For this reason, Muslims consider Arabic, with its unique sounds and physical shapes, to be a sacred language. It has a special place in the art of the Middle East, where Arabic calligraphy became one of the major themes of decoration. The spread of Arabic went hand-in-hand with the spread of Islam. When the Persians and Turks became Muslims, they adopted Arabic script for their languages, even though Persian, Turkish, and Arabic belong to unrelated linguistic groups.

It is a common misconception that the Koran forbids making images of living things. In fact, there is no such prohibition in Islam. However, in the Old Testament of the Jews and Christians, it is written that man should have no "graven images." This was an early ban on idol-worship and it was obeyed by Muslims, who respect the holy writings of the older religions. Depending on political and social factors throughout their history, Muslims have interpreted this ban in strict, or not-so-strict, fashion. Certainly, human beings appear frequently in the manuscript illustrations of Iran, Turkey, and Muslim India. Humans are also included in decorations on ceramics, textiles, metal

wares, and ivory carvings. For the most part, these depictions are flat, or in low relief. Indeed, in representing three-dimensional figures, Islamic art does seem to have been quite conservative; it has produced almost no free-standing sculpture of humans. Along with calligraphy, two other major decorative themes in Islamic art are:

1. The ARABESQUE

It is probably no coincidence that Islam, Christianity, and Judaism -- all born in the arid center of the Middle East -- share the idea of Paradise as a garden. According to the Koran, Paradise is filled with lush vegetation watered by flowing streams. Before Islam, Mediterranean artists had used plant forms -- vines, leaves, flowers, and fruit. This imagery delighted Muslims, who developed these natural forms into rhythmic, abstract designs based on forked leaves, interlaced vines, and scrolls. Western art historians call these decorative devices *arabesques*.

2. GEOMETRIC PATTERNS

Arabs also applied their mathematical skills to ornament. With compasses and rulers, they devised brain-teasing geometric patterns. Simple hexagons and rectangles might be repeated to create complex compositions that decorate the border of a miniature painting -- or the floor of a public bath. *Repetition* -- whether in the rhyme of an Arabic poem or in a two-dimensional design -- is an element characteristic of all the Islamic arts.

MIDDLE EASTERN ARCHITECTURE

Mosques are public buildings -- small or large -- where Muslims gather to pray. They have been built in a great variety of styles. In Iran and Iraq, many mosques have pointed domes faced with turquoise tiles. In Turkey, domes are more rounded and plated in metal. Some North African mosques have wooden ceilings and sloping roofs covered with half-round, dark green tiles. Most mosques have *minarets*, towers from which the call to prayer is given. Turkish and Egyptian mosques may have slender minarets with lacy balconies. In Morocco, minarets are square, not unlike the bell-towers of early churches.

Domes and minarets certainly make mosques the most obvious structures in Mideastern towns. However, schools, commercial buildings, public baths, and charitable kitchens (for feeding the poor) all developed their own distinctive, Middle Eastern forms.

Most of the Mideast endures periods of hot, dry weather. In response to the climate, builders have long favored enclosed courtyards. A courtyard containing a fountain amidst a small garden provides visual pleasure and coolness to the rooms which open onto the central area. In a mosque, a courtyard fountain suggests the pleasure of paradise and supplies water for the required washing before prayers. Supporting Islamic ideas of family privacy, a domestic courtyard allows household members to be outdoors within their own home.

Traditionally, furnishings in Middle Eastern homes have been minimal. Before Islam, nomadic Arabs, known as *Bedu* ("Bedouins" in English) lived in tents of coarse wool or huts of date-palm branches. Carpets, cushions, and a variety of textiles softened the interiors of urban buildings, whose thick walls of brick or stone kept out the summer heat. Except for bathrooms and kitchens, rooms were multi-purpose. Families and their guests would gather to visit, eat, or sleep in whichever space seemed comfortable for a particular occasion. With portable furnishings people could maintain a semi-nomadic life-style within the solid walls of a house!

Instead of using wooden furniture (uncommon in regions without large forests) Middle Eastern peoples have beautified their rooms with woven goods. The weaving of wool carpets can be dated to at least 300 B.C. Many textile scholars believe that the weaving of what we call "Oriental rugs" was a craft brought to the Middle East by peoples who originated in north-central Asia.

Easily transported and highly valued, Oriental rugs and other Middle Eastern textiles were traded to the Europeans. Beginning about the 11th century A.D. and continuing in our own time, these weavings have had a significant influence on Western design.

ILLUSTRATING "THE ARABIAN NIGHTS"

PROBLEM STATEMENT
How can we create an illustration of the "The Arabian Nights" using the concept of a story board to create the images for the composition?

PERFORMANCE OBJECTIVES
The Students will be able to:

* Appreciate the art of illustration in our culture and other cultures.

* Enhance their understanding of Middle East culture by reading some of "The Arabian Nights" stories and understand the role of story telling in a number of cultures.

* Create an original illustration using the concept of a story board and researching visual images.

MATERIALS
Watercolors, colored pencils, markers, tempera paints, bristol board, watercolor paper, scissors, glue, scrap paper.
Stories of the "The Arabian Nights," examples of illustrations that represent a number of different cultures and examples of Persian and Mughal miniature illustrations.

MOTIVATION
* Display and analyze examples of Persian and Mughal illustrations. Ask some of the following questions:

- How have the artists used patterns to enhance their designs?
- What materials did they use to create the illustrations?
- What are the themes of the illustrations?

* Compare and contrast these illustrations with illustrations from other cultures (Egyptian hieroglyphics, medieval illuminated manuscripts, Chinese calligraphic texts, contemporary illustration)
* Explain to the students that the stories of the "The Arabian Nights" help us to understand the history of what is now The Middle East. Ask the students to give examples of stories that come from other cultures and how the stories reflect the attitudes and values of the people.
* Tell the students that you are going to read to them some of the stories from "The Arabian Nights" and as they listen you want them to think of visual images and make visual notes on a piece of scrap paper. (This could also be done as a homework assignment.)

DEVELOPMENT

* Tell the students that they are to select three parts of the stories to illustrate (similar to a comic strip with 3 frames.) Demonstrate how to create a story board for these ideas.
* Explain to the students that they will have to research the style of dress and other visual images from the period of time described in the stories.

Arrange for the students to go to the library to complete this portion of the project. (This could also be given as a homework assignment.)

PROCEDURE

The teacher will demonstrate how to create a story board.
The students will -

* Create a number of thumbnail sketches for a story board.
* Create a rough draft of the best ideas.
* Translate the rough draft to the final piece of work.
* Add color to complete the story board.

EVALUATION

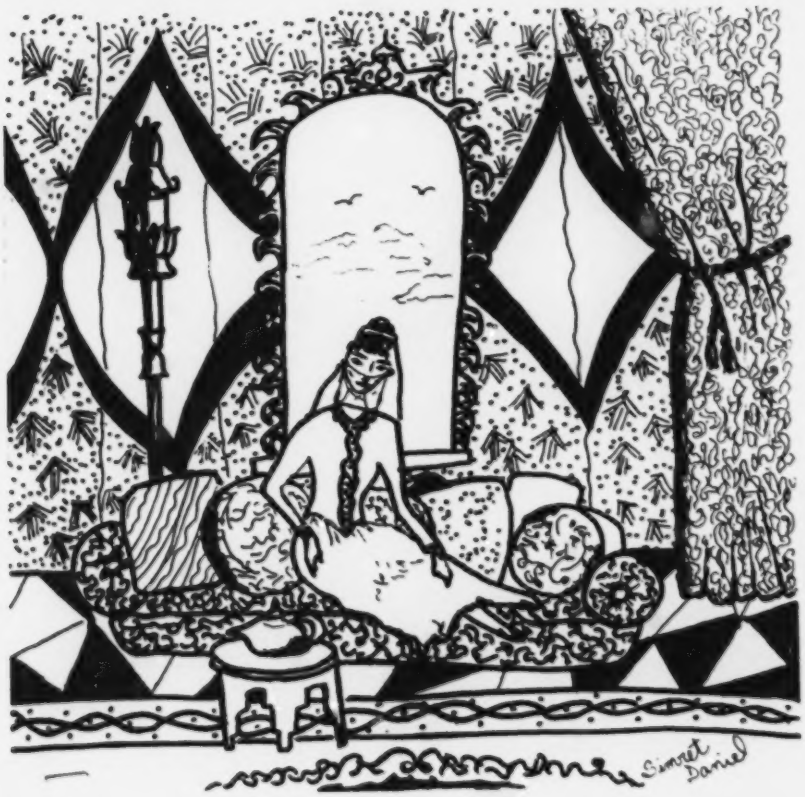
Display student work in the classroom.
Ask the students to discuss their illustrations from the following points of view:

- In what ways have their story boards been inspired by the art of other cultures?

- What elements of design did the students incorporate in their illustrations?

ENRICHMENT ACTIVITIES

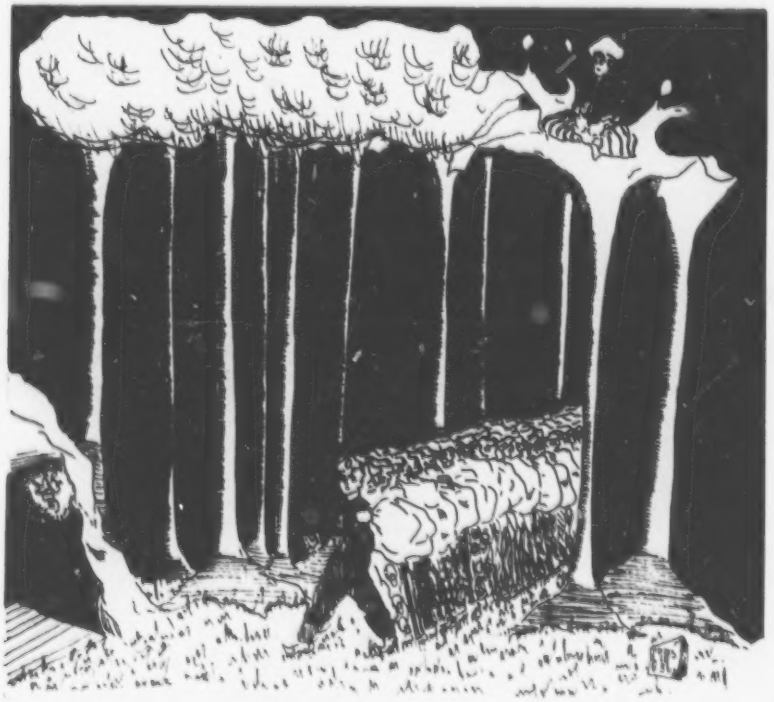
* Read, research and illustrate a story from another culture.
* Visit an exhibit of illuminated manuscripts or illustrations.



Simret Daniel
Washington Irving High School

Michael Parris
Washington Irving High School

Humberto Hernandez, Washington Irving High School



Steve Jean-Gilles
Washington Irving High School

GEOMETRIC PATTERNS IN ISLAMIC ART

PROBLEM STATEMENT
How can we create a geometric repeat design inspired by the geometric patterns found in Islamic art?

MATERIALS
A class set of worksheets "Basic Patterns," examples of geometric Islamic patterns and patterns from other cultures (African, Indian, Ancient Mexican, etc.), paper, pencil, coloring medium (crayons, colored pencils, tempera paints, markers, etc.), compasses, rulers.

PERFORMANCE OBJECTIVES
The students will be able to:

* View and analyze patterns and their symbolism as reflected in a number of cultures.

* Discuss the use and historical meaning of the geometric form in Islamic art.

* Demonstrate an understanding of how repeating a pattern creates new forms.

* Create a complex repeat geometric pattern using color.

MOTIVATION
* Display reproductions of geometric patterns found in Islamic art.
* Discuss the historical meaning of the geometric form in Islamic art. (Refer to the student worksheet entitled "Terms Related to Islamic Geometric Patterns")

Teacher Note: In the Islamic world geometry became an important form in art and architecture. Architects had to adhere to geometric principles which reelected the harmony and discipline found in Islamic art. Sometimes geometric-based designs covered all the surfaces of a building. These geometric designs had both metaphysical and religious significance. The geometric designs are based on the grid system. They can be constructed with a compass and a ruler. The designs can be enlarged and reduced easily. By repeating lines and curves a limitless number of variations can be achieved. To draw a complete design takes a logical approach.

A number of contemporary artists have created works of art inspired by Islamic art including M.C. Escher. If possible show the students some examples of this art.

DEVELOPMENT

* Display and analyze reproductions of repeat patterns from other cultures.
* Discuss the symbolism of the images to the particular culture.
* Compare and contrast patterns of different cultures.

PROCEDURE

Using the student worksheets of grids the teacher will demonstrate how to go from a simple repeat design to a more complex design and how to create a repeat color scheme.

The students will-

* Use the blank grids on the worksheets to develop a number of original repeat patterns using compass and ruler.

* Use the practice patterns they create to experiment with repeat color schemes.

* Measure and rule a grid on a large piece of paper.

* Proceed to make a completed repeat pattern.

EVALUATION

Display completed designs-

* Guide students in discussing their work using terms from "Terms Related to Islamic Geometric Patterns."
* Evaluate the students understanding of the repeat concept in both form and color.

ENRICHMENT ACTIVITIES

* Research contemporary artists who use geometric patterns in their art and share this information with the class.

TERMS RELATED TO ISLAMIC GEOMETRIC PATTERNS

Peripheral - around the outer edge

Configurations - formation or arrangement of parts

Hexagon - a 6 sided figure

Grid - a system of horizontal and vertical lines perpendicular to each other

Parallel - 2 lines which never meet and are always equally distant from each other

Concentric - having a common center - repeating around it

Inscribed - to draw within another figure, one shape is surrounded by another shape

Octagon - an 8 sided figure

Interlaced - to cross one another as in weaving

Motif - a single or repeated design or color arrangement

Circumference - the area around a circle

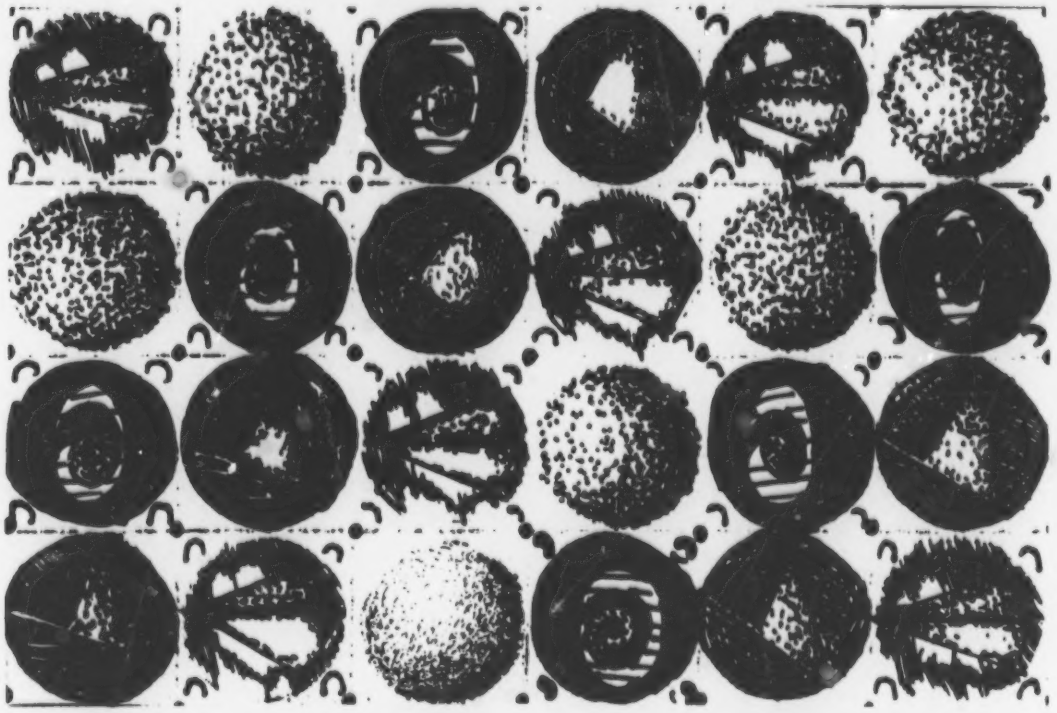
Radius - the line segment extending from the center of a circle to the curve

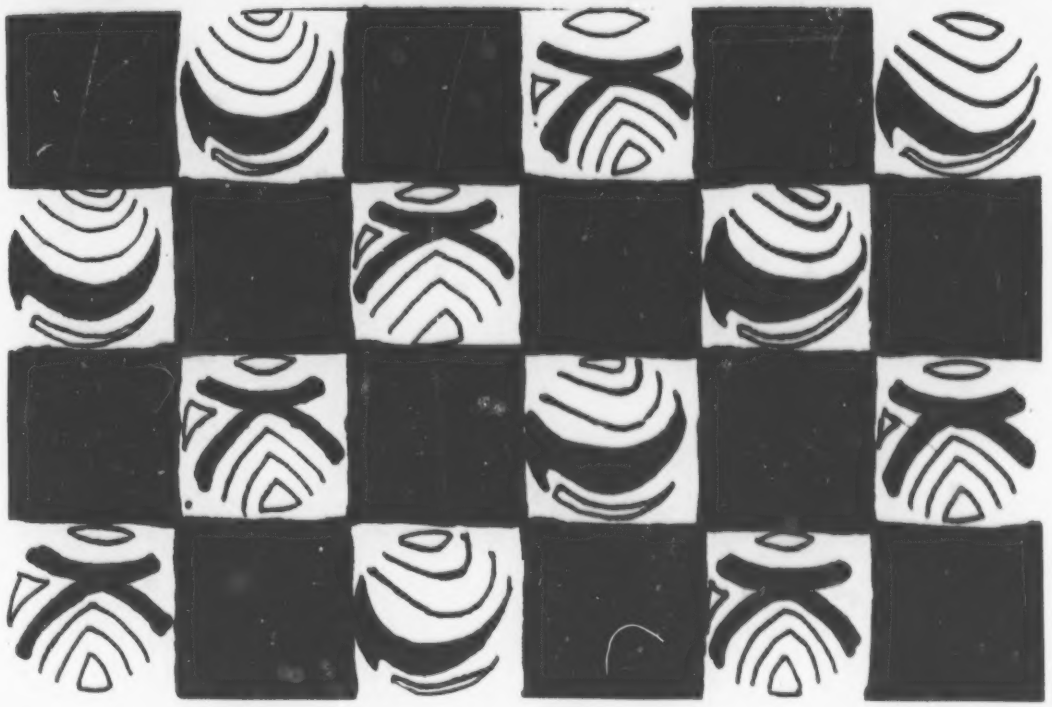
Rotate - to cause to turn about a center point

Rotating design - designs which revolve around a central point

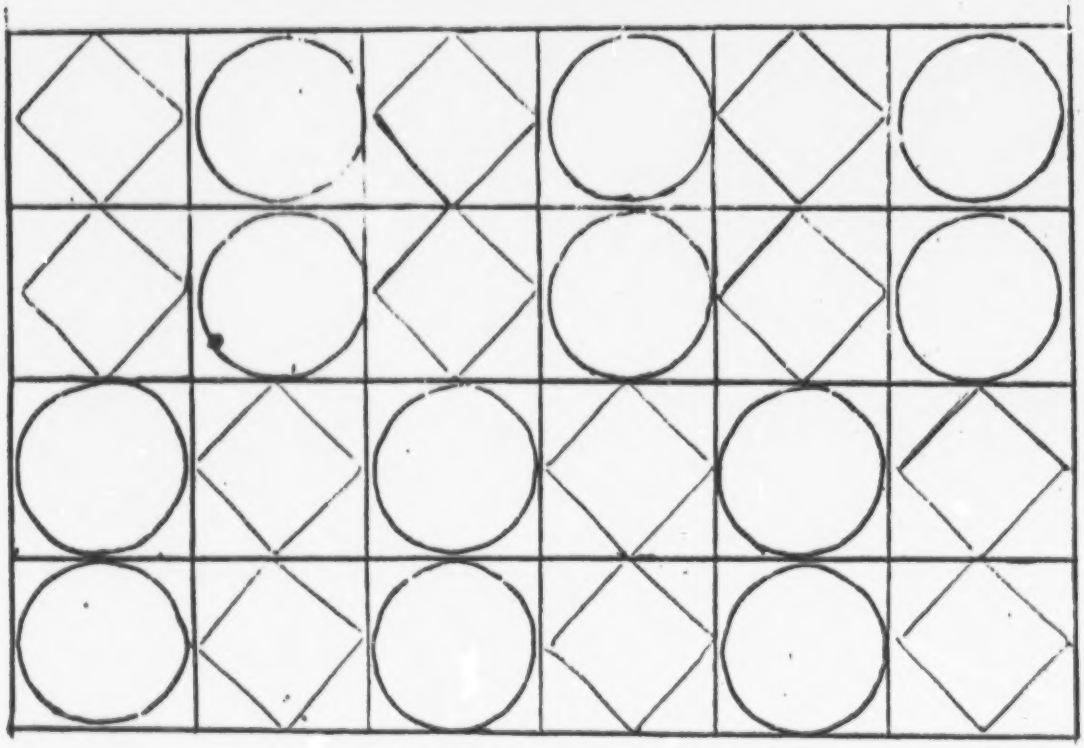
Arabesque - natural forms of vines, leaves, flowers, and fruit developed into rhythmic, abstract designs based on forked leaves, interlaced vines, and scrolls

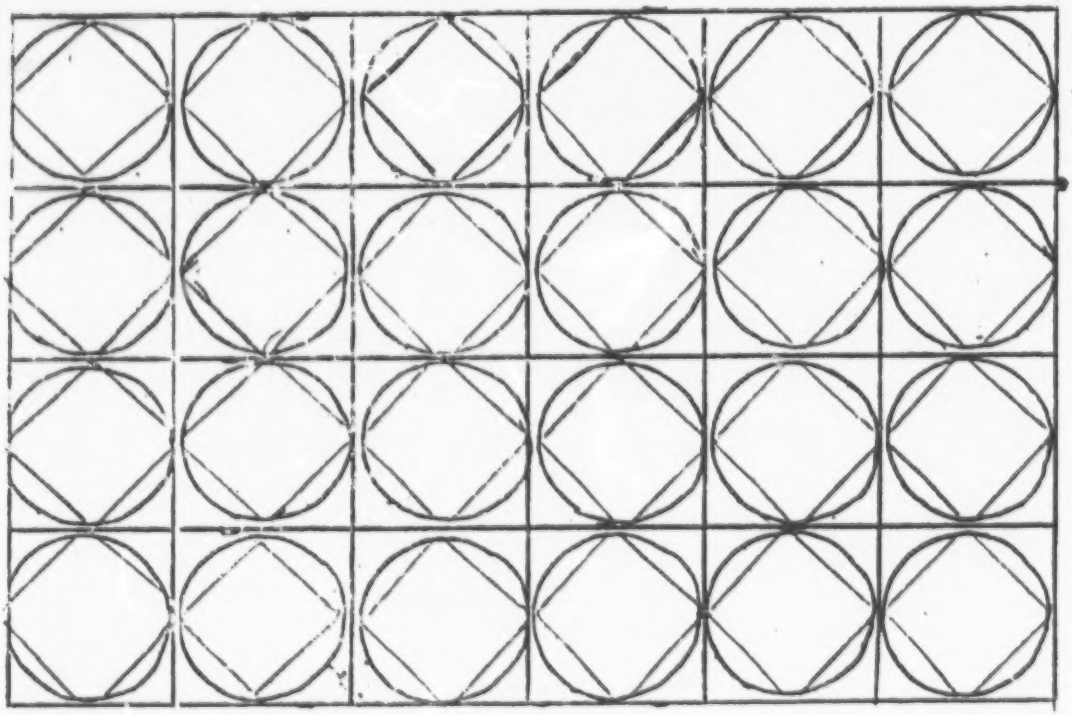
STUDENT SAMPLES OF REPEAT PATTERNS



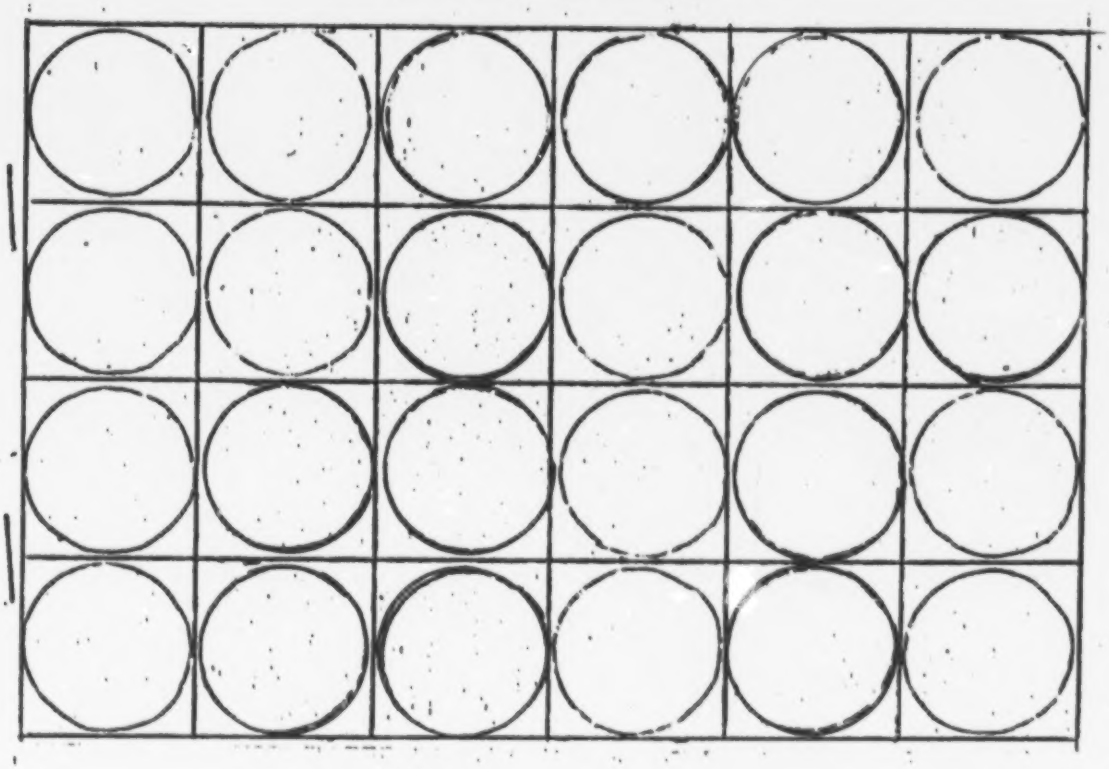


VARIATIONS ON THE REPEAT FORMAT

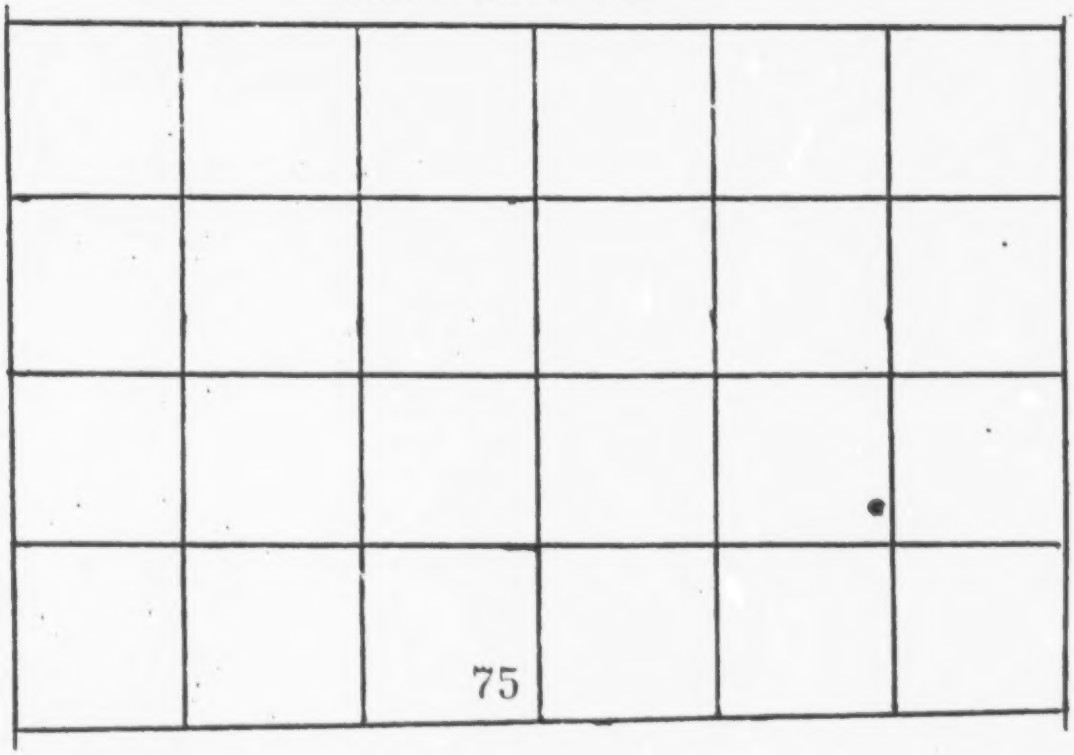




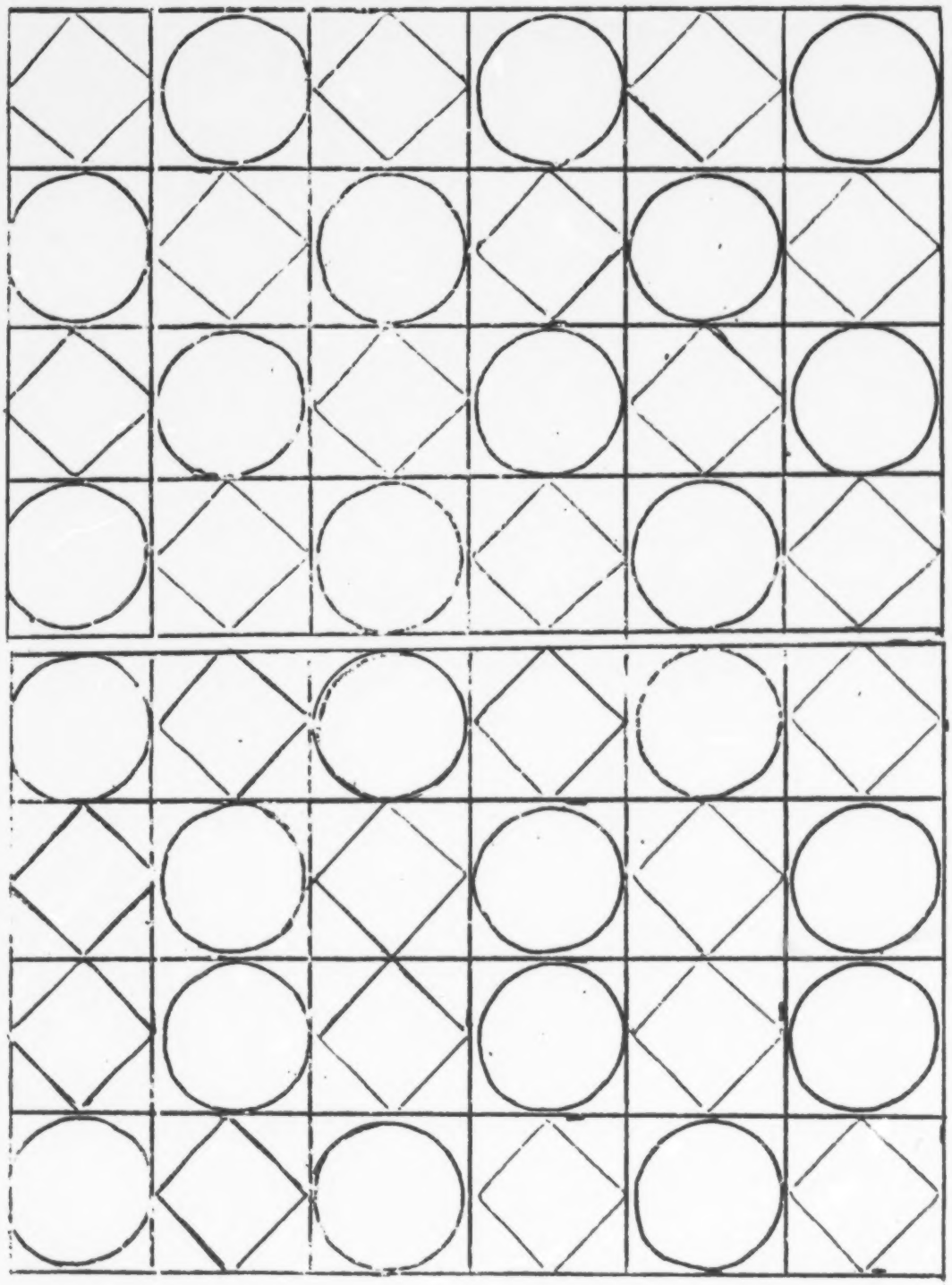
GRID FOR REPEAT PATTERN



STAGE 1 - SIMPLE REPEAT



VARIATIONS ON THE REPEAT FORMAT



82

DREAM PALACE - ISLAMIC ARCHITECTURE

PROBLEM STATEMENT
How can we understand the shapes, forms and design of Islamic architecture by creating a "Dream Palace?"

MATERIALS
(The materials presented are for a paper relief or *frieze*.
However, this project can be done with clay slabs, foam core or wood.)
Construction paper, wrapping paper, magazines, ribbons, buttons, fabric scraps, yarn, broken jewelry, lace, etc., glue, oaktag, scissors and a class set of "Architectural Forms in Islamic Art."

PERFORMANCE OBJECTIVES
Students will be able to:

* Compare and contrast Islamic, Japanese, Chinese and European architecture.

* Recognize by name specific architectural features of buildings representing a number of different cultures.

* Demonstrate an understanding of architectural elements by designing and creating a "Dream Palace."

* Demonstrate a mastery of the collage/assemblage technique in the production of an art work.

MOTIVATION
Discuss the following concepts with the class (refer to visual examples when applicable, use as many cross cultural references as possible.)

* The construction of buildings including the foundation and infrastructure.
* Symmetry and asymmetry as expressed in architecture.
* The use of different types of materials.
* The use of decoration in architecture.
* Climate as a consideration in the design of a building.
* The concept of form and function in architecture.

(Encourage the students to take written and visual notes during this discussion for use when they work on their art projects.)

DEVELOPMENT

* Display and analyze Islamic architecture.
* Identify, in architectural terms, the unique features - domes, minarets, arches, columns, etc..
* Discuss the function of these features - For example: the minaret as a place to pray, the *mihrab* to indicate the direction of Mecca, the use of grill work, etc..
* Explain how Islamic architecture spread to countries outside the Middle East. The Islamic invasion of India and the adoption and synthesis of Islamic art and architecture into the Mughal style.
* Explain to the students that they will be creating a "Dream Palace" based on form and design elements found in Islamic architecture.

PROCEDURE

* The teacher will demonstrate skills and techniques used to create a collage and/or assemblage. Include the use of tracing paper as a tool to measure forms. Use the worksheet "Architectural Forms in Islamic Art."
*The students will:

* cut basic shapes: squares, rectangles, circles and triangles.

* use tracing paper to measure sizes of the next level of shapes (domes, minarets, window, arches, columns, etc..)

* place and move shapes to create a pleasant arrangement.

* use additional materials to embellish the picture.

* outline shapes and label for gluing.

* glue down shapes.

* use pencil, crayon and/or marker to add to the composition.

EVALUATION

Display student art work -

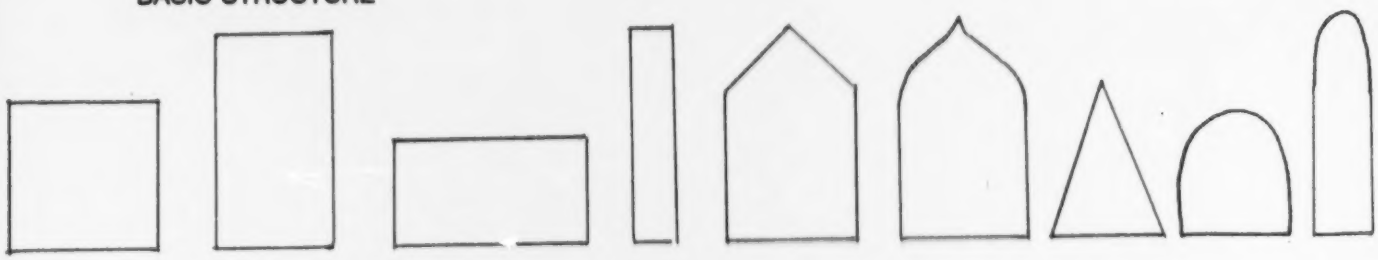
* Encourage students to discuss the process they used to develop their ideas.
* Evaluate students mastery of the collage and/or assemblage techniques.
* Ask students to point out Islamic architectural forms in their work.

ENRICHMENT ACTIVITIES

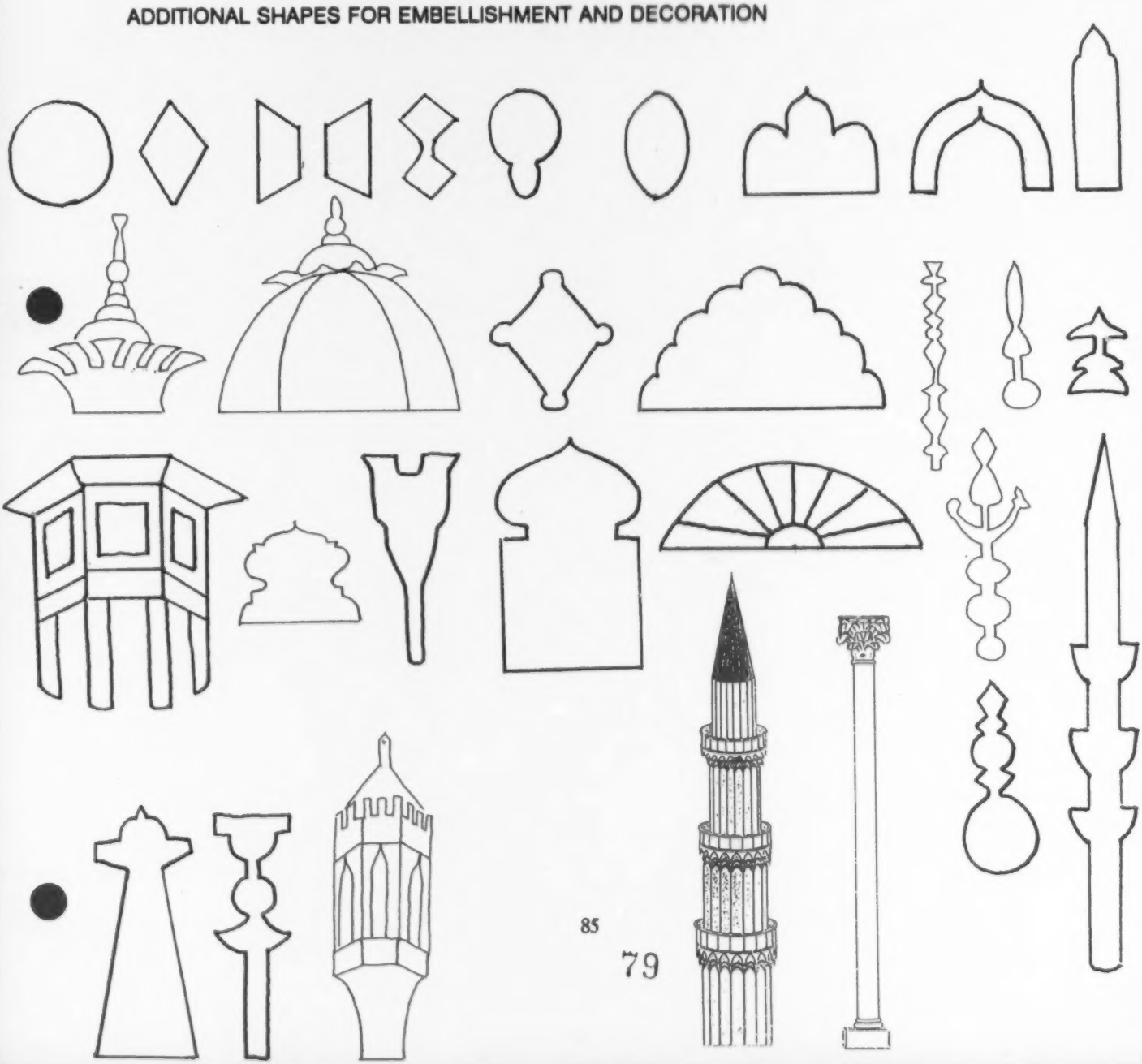
* Visit a mosque and have the students sketch the architectural features. This could also be done as a homework assignment.
* Take a walking tour of the neighborhood and sketch interesting architectural elements. Bring the information back to the class and research the name, culture and purpose of the architectural element.

SHAPES FOR DREAM PALACE CONSTRUCTION

BASIC STRUCTURE



ADDITIONAL SHAPES FOR EMBELLISHMENT AND DECORATION



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UNIT V - LATIN AMERICA

This Unit Includes the Following:

Vocabulary

(Based on "Student Notes - LATIN AMERICA")

Student Notes On The Following Topics

PRE-COLUMBIAN ART AND CIVILIZATIONS
IN MEXICO, CENTRAL AND SOUTHERN AMERICA

MODERN ART

Teacher Lesson Plans

"CREATING A PERSONAL VISUAL DIARY"
"ART AS POLITICAL COMMENT
(POLITICAL CARTOONS)"

VOCABULARY

Codices (codex) - folding books made out of bark or skin. A record of the culture.

Obsidian - volcanic glass

Olmec (**Ohl**-mek) - The Olmecs are considered to be the oldest culture in Meso-America. The most frequently given date for the "beginning" of the Olmec is 800 BC and ending around 400-300 BC.

Stelae (**Stee**-ley or Stell-lie) - Large, vertical stone slabs on which different Indian groups carved information about rituals and the calendar, dates, astronomy, portraits of leaders and their feats in battle, ritual and other important events.

Zapotec (**Zah**-poh-teck) - The Zapotec Indians are a group living in the State of Oaxaca. They built important religious and urban centers over a long time period from 300 BC through 900 AD. Today, there are still thousands of Indians throughout Oaxaca who speak the Zapotec language.

Mixtec (**Mish**-teck) - The Mixtec are an Indian group living principally in the Oaxaca area. Around 900 A.D., they invaded the Zapotec worship and living areas of the Oaxaca Valley and established their own ceremonial centers.

Chief Eight Deer - Eight Deer was an important leader of the Mixtec Indians. The life of this chief is well documented in several books and codices, in which he is identified by a deer's head and eight dots.

Quetzalcoatl (Ket-zahl-**ko**-ahtl) - Literally translates to "feathered" or bird (quetzal) - "serpent" (coatl), this figure was one of the most important gods of the pre-Hispanic Mexican Indian religions. He is illustrated as a serpent head surrounded with feathers.

Teotihuacan (Teh-oh-tee-wah-**kan**) - This very important ceremonial center translates from the Nahuatl language to "the place of the birth of the gods." It was a ceremonial center for many people. This very impressive archaeological zone is about an hour north of Mexico City.

Chac Mool (Chak-muhl) - A word in the Maya language which refers to sculpted reclining figures with a flat part in the stomach area. Sacrifices were placed in this area during the ceremonies. Chac Mool figures are found in Toltec sites, such as Tula in the Central Valley of Mexico, and in Maya sites in the Yucatan, such as Chichen Itza.

Aztecs - The Aztecs were a major civilization in the Central Valley of Mexico. Their principal period of growth lasted from about 1000-1500 A.D. and collapsed with the Spanish Conquest in 1521. The Aztecs were magnificent architects and artists, they had extensive economic systems throughout Mexico and into what is now Central America.

Huitzilopochtli (Weet-zeel-oh-**poach**-tlee) - This word translates to "Hummingbird on the Left" and refers to one of the major Aztec gods. His temple in the city of Tenochtitlan was one of the most impressive of the structures there and was one of what are known as the "twin temples."

The Day Of The Dead - In Spanish, this holiday is known as "Dia de los Muertos" and takes place on November 1 and 2. It is a complex mixture of both Catholicism and pre-Columbian religious practices.

Maya - The Maya are the principal Indian and linguistic group of the Yucatan, Chiapas, Campeche and Guatemala. There are hundreds of thousands of Maya today, all descendants of the Maya who, beginning in the third century, A.D., built elaborate cities and ritual centers throughout lowland Yucatan, Guatemala, Honduras and Belize.

Popol Vuh (Poh-pohl Voo/Vu) - The Popul Vuh is the sacred book of the Maya. It is like the Old and New Testaments of Jews and Christians and the Koran of Islam. It contains the story of the creation of the world.

Inca - The Incas were the dominant culture of highland Peru and Ecuador at the time of the Spanish Conquest. They had extensive economic and communication systems throughout the Andes and the Amazon and controlled vast amounts of land.

José Guadalupe Posada - This graphic artist of the late 1800's is one of Mexico's great political commentators. He is especially noted for his "calaveras", caricatures of political figures who appear as skeletons, and for his articles which criticized government leaders.

"Muralismo" - This Spanish word for "muralism" refers to the twentieth century art movement beginning in the 1920's in Mexico during which a large quantity of large murals were painted by several of the best artists in the country: Diego Rivera, Jose Clemente Orozco and David Alfaro Siqueiros, among others. Their philosophy was to take art to the public, so most of their work was done in huge public spaces.

Joaquín Torres-García - Brazilian Artist

Rufino Tamayo/Carlos Mérida - These are two of Mexico's most outstanding contemporary painters. Both are known internationally and have been collected by the finest of contemporary art museums.

Fernando De Szyzlo (Fehr-**aaa**-doh deh Seize-low) is one of Peru's most well-known contemporary, abstract artists. He has shown in major international exhibitions.

STUDENT NOTES

PRE-COLUMBIAN ART AND CIVILIZATIONS IN MEXICO, CENTRAL AND SOUTH AMERICA

INTRODUCTION

The cultures of pre-Columbian Meso-America (Mexico through highland Guatemala) are very complex and cover thousands of years. They include many peoples, languages, beliefs, crafts, architectural styles and ways of life. The geography of Mexico itself separates people. They developed different customs over time and still remain quite distinct from one another. Yet, all relied on corn as the basic food staple which was complemented by many vegetables. For the most part, pre-Columbian peoples also shared similar beliefs, including the rain god, a calendar system of 365 days, rituals such as the ball court, and human and animal sacrifice.

Prehistoric human presence in Mexico dates back to some 15,000 years ago with finds at the site of Hueyatlaco. However, evidence of humans dates even longer ago to about 11,000 B.C. to northern Mexico.

Most archaeologists think that the people of the Americas travelled across the land bridge that once connected Siberia and Alaska. They made their way down to the tip of South America. This journey took 1000's of years.

Even after the Spaniards conquered the great civilizations of Latin America, the strong artistic traditions survived. There were great changes after the Conquest: the introduction of new raw materials, sources of colors and designs, techniques of manufacture and others.

THE OLMECS

Archaeologists believe that people first inhabited the Gulf Coast region of Mexico between 1500-1000 B.C. Soon after appeared the people later referred to as the Olmec, the people of the rubber, since rubber trees grow plentifully in that region. Little is known about how these people lived, where they came from or what they believed. What is clear, however, is that the artistic styles that they developed had a great influence on much of the subsequent art and architecture of Meso-America. Why the civilization died is one of the great unknowns of Mexican archaeology.

This area of the present-day State of Tabasco appears to have been inhabited from about 800-400 B.C. The principal Olmec site is La Venta which consists of several plazas, stone platforms and burials with magnificently carved jade figures and colossal carved stone heads. There are some residential sites which were presumably used by the priests who were responsible for the ceremonial center. Among the mysteries about the Olmec is that of the huge, colossal basalt (stone) heads which have been discovered at several Olmec sites. This stone comes from over sixty miles away from the ceremonial centers, the wheel was not in use yet in Mexico and there were no draft animals for hauling the stones which can weigh up to eight tons each. Ethno-historians and archaeologists also cannot identify the language spoken by the Olmecs. It might have been a very early form of the Maya language dating back to about 0 A.D.

The Olmecs introduced many designs including the "baby-face", the jaguar, slanted eyes and Negroid features, many of which appear in the art of subsequent civilizations through the time of the Conquest of the Aztecs in 1521. Olmec art and its influences can be thought of lasting from 800 B.C. through the 16th Century AD, over 2300 years.

Most sculptural art has been found in tombs. These sculptures represented ancestors, warriors, village groups with houses, people and temples, ball courts with players and spectators and humans carrying pottery and dogs. Dogs were believed to conduct their masters' souls across the dreaded river of the dead to the underworld.

Codices (singular Codex) - folding books made out of bark or skin have been found throughout Mesoamerica. They are inscribed with polychrome or monochrome pictures that tell the history of a chief or a culture or record of conquests. When the Europeans conquered Obsidian they destroyed most of the Codices because they found the descriptions of sacrifices blasphemes.

THE ZAPOTECS

The Zapotecs have lived for a long time in the Valley of Oaxaca. Their first construction is at the site of Monte Alban some 4000 feet above the present day City of Oaxaca. This phase is simply called Monte Alban I and dates to the pre-classic period around 300 BC. One of the structures at Monte Alban is surrounded by some 140 stone slabs many of which are carved with "dancer"-like figures called *danzantes*, many of which have strong Olmec features.

Zapotec civilization grew the most during the classic period (300-900 A.D.) The ceremonial center of Monte Alban is only one among some two hundred Zapotec sites that have been located throughout the Valley of Oaxaca and to the north. Most of these sites have not yet been excavated but can be identified because of the architectural styles and ceramics found in the sites. Monte Alban is an enormous ceremonial center built atop a mountain plateau. The temple platforms which remain today held other structures, temples, most likely made of wood and other materials which have collapsed over time.

Just as the Zapotec civilization continued throughout the classic period, its downfall of the Zapotec hold on the region seems to have happened more or less suddenly at the beginning of the post-classic period around 1200-1300 A.D. The Mixtec Indians took over the Zapotec site of Mitla, embellishing it with their sophisticated mosaic inlaid stonework. In their takeover of the Zapotec sites, they usually reused Zapotec burials, adding their gold castings to the offerings of their dead. Ultimately, the Mixtecs and Zapotecs lived together in Oaxaca and were never overtaken by the vast network and power of the Aztecs.

THE MESOAMERICAN BALL GAME

Some of the art found in Mesoamerica deals with a ball game played with a large solid rubber ball in specially made courts. Courts with sloping walls have been found at archaeological sites throughout the area.

It is difficult to know exactly how the game was played but some archaeologists believe that the ball could not be held during play or kicked - it had to be struck with elbows, hips or knees. Wealthy nobles seem to have hired and bet on professional players. Protective equipment included a wide, heavy belt of wood or leather, hip pads, gloves and helmets. The game was very dangerous due to the speed and weight of the ball.

The ball game reflected the movements of the stars. On the court was a diagram of the cosmos with the ball symbolizing the sun. The game used many images of death and sacrifice and it seems that losers were sacrificed in ceremonies after the game. There were large rings on the walls of some of the ball courts. A player driving a ball through a ring won the game plus the jewelry and clothing of the spectators.

THE CLASSIC PERIOD IN MEXICO

During this period from about 300-900 A.D., there was a lot of growth and creativity among many different Indian civilizations of Meso-America. In different parts of the region simultaneously, populations grew and built with a surprising similarity. Small villages became larger, developed more sophisticated technologies and market systems. Different gods became more identifiable, as seen through the arts in different cultures. The principal gods include the God of Rain (Tlaloc), the God of the Sun (Tonatiuh), the God of Fire (Xiuhtecutli) and perhaps the most important, the God of the Plumed Serpent, (Quetzalcoatl.) These gods had different names among the Indian groups but are still recognizable through common artistic conventions. People gather in the first major urban centers built around religious centers. The most influential of these centers is undoubtedly Teotihuacan, the "pyramids" located forty miles to the north of today's Mexico City.

Teotihuacan is one of the most impressive archaeological zones of Mexico. The name means "the place where the gods are created." It is dominated by two main structures, the Temple of the Moon and the Temple of the Sun, considered to be the largest structures in the Americas. The entire site encompasses several square miles, dotted with still unexcavated mounds and burial sites. Little is known about the people who lived there. In fact, they are usually referred to only as the "Teotihuacanos", the people of Teotihuacan. It was inhabited from 100 B.C. to 600 A.D., ending once again with a cultural collapse for no visible reason. The city was partially burnt and buildings were destroyed and abandoned. Historians think that barbarians, the Chichimecas, from the north invaded the center, ravaging temples and killing thousands of people.

All of the classic civilizations of Mexico, such as the Maya, were to meet this same end, some three hundred years later.

THE TOLTECS

The Toltecs are latecomers to the Valley of Mexico. They are thought to have come from the north and spoke a different language from those of the Teotihuacanos, Zapotecs, Mixtecs and other major civilizations. They were very militaristic and fortified their buildings. They built their principal monument, Tula, with enormous Atlantis columns in the form of Warriors. In front of this temple was a reclining figure called a Chac Mool on which sacrifices were laid.

There are great myths about Toltec heroes and gods. It is thought that their principal culture hero, Quetzalcoatl, fled to what we know as Yucatan, taking with him the architectural styles, sculpture and warrior-like society to what subsequently became the Maya. There is great dispute among archaeologists, some of whom think that the territories were traversed in reverse, but nonetheless, the Toltecs as accepted as the forerunners of the people we later come to know as the Aztecs who live in the Central Valley of Mexico.

THE AZTECS

The Aztecs are one of the best known pre-Columbian cultures. They absorbed the old

Toltec religious beliefs and practices and entered the valley of Mexico in the 13th century. A tribal prophecy foretold of a great capital and future world center to be established on a swampy island where there would be an eagle seated on a prickly-pear cactus holding a serpent in it's beak. The Aztecs settled at Tenochtitlan (place of the prickly-pear cacti) located on a swamp which they reclaimed. They planted and built a series of canals zig-zaging the city.

The Aztecs had a pact with neighboring states to continue war (The War of the Flowers.) The purpose of the war was to provide and endless supply of captives to be used in sacrifices. The sacrifices were to the sun god Huitzilopochtli. The Aztecs and the other tribes engaged in a warfare that only wounded the enemy.

Aztec artisans were organized into guilds. Both men and women specialized in the production of a wide variety of crafts which were used for both daily and ritual purposes. Stone and wood carvers created temples, figures of gods, calendars and other sacred forms. Painters specialized in the preparation of walls for the huge stuccoed murals which adorned the Aztec temples and palaces. Yet others, made vast amounts of ceramics, textiles, basketry and other utilitarian forms.

Other artisans worked in precious and semi-precious stones. Turquoise was reserved from the Emperor and extraordinary sculptures were made from gold, silver, jade and other highly prized materials.

To a large extent, clothing defined a person's status in Aztec society. Peasants dressed in clothing woven from cactus fiber while nobles wore elegant, colorful clothing woven from cotton. Nobles and priests also decorated their clothing and ceremonial garb with feathers which were brought form the tropical regions of the south and from the Gulf Coast. Weavers and dyers were sophisticated in their production of textiles although everything was woven on the basically simple backstrap loom which consists of a series of wooden sticks held together with intricately placed threads.

It is important to note that these same spinning, weaving and dying techniques still exist in Mexico and that the quarter of a million contemporary Aztecs still produce many of the same garments that were worn in pre-Hispanic times.

Today in Mexico descendants of the Aztecs remember their ancestors on November 2nd "The Day of the Dead." There is music and dancing. In some areas, people wear skull masks and send sugar skulls as presents to the their friends. Arts and crafts reflecting death motifs are displayed on home altars, called *ofrendas*. Sometimes families spend the night participating in ceremonies at the graves of departed ancestors. This celebration of death is part of the life cycle.

THE MAYANS

Aspects of the Maya culture had begun during the pre-Classic period. The Mayas built a cluster of large cities all established within one large geographic area. Today, this area includes the States of Chiapas, Tabasco, Campeche, Quintana Roo and Yucatan in Mexico, Belize, Guatemala and parts of Honduras and El Salvador. All of the main sites were religious centers. There are thousands of Maya sites, most of which have not yet been excavated and appear only on archaeological maps.

The Maya were highly talented people, gifted in the sciences of astronomy, mathematics, engineering and medicine. They were great artisans and builders who introduced the famous "Maya arch" or corbeled vault. They had the concept of "zero" and a very sophisticated calendar used for dating

important events. This numerical system has recently been deciphered by archaeologists and is one of the outstanding achievements of pre-Hispanic cultures.

Part of Maya cosmology included the belief that the sky was held up by four trees. The back of a crocodile was thought to be the earth below. They believed that there were 13 layers of heaven and nine layers of the underworld and in them lived many of their gods. Among the most important were the nature gods such as the god of corn or maize and Chac, the rain god. There were many other gods associated with occupational groups such as merchants and doctors.

Much of Mayan art consisted of monumental sculptures. Fresco paintings have also been found in the temples of Bonampak and on pottery vessels produced in the latter part of the culture. Sculpture made from hard wood, have also been found.

The Popul Vuh is the sacred book of the Maya culture. It contains stories of Maya cosmology: the creation, the gods, the underworld among others. Scenes on Mayan polychrome pottery often come from stories recorded in the Popul Vuh. These ceramic vessels were often made to accompany a dead person's journey to the underworld.

The Maya ideal of bodily beauty was a flattened forehead and a prominent nose curved like an eagle's beak. In real life this was achieved by keeping an infant's head between two boards until the bones hardened into a flattened shape.

Famous Mayan sites found in the past century include; Tilkal, Palenque, Chichen, Itza, Yaxchlan, Copan and Uxmal. The Mayan Civilization collapsed in the ninth century A.D. and there has been no definite explanation for it. There does not appear to have been an invasion from the north. Some theories include; over population, famine, disease or in-fighting.

SOUTH AMERICA

Many pre-Columbian cultures existed in South America. Some of the common beliefs and customs include;
- Rulers were considered to have supernatural powers.
- Many of the people were experts in pottery, textile design and production, precious metals, stonecarving, basketry, and carpentry.
- Rituals and ceremonies were largely associated with agriculture and the life cycle.
- Burial places were sacred. The richest artifacts have been found in graves. Symbolic objects were buried with the dead.
- Headdresses signified status. Ear ornaments were made out of precious metals and were worn by important people. Scarification and other adornments were part of the body aesthetic.
- Metallurgy was common and used for objects which symbolized supernatural powers, jewelry and sculpture.
- Gold was extremely important. It was associated with the sun and its life giving forces.

The Legend of El Dorado - In Columbia, the ancient Muisca Indians celebrated the ascension of a new ruler in the following manner. The ruler to be would seclude himself in a sacred cave, after this he was taken to Lake Guatavita, stripped, covered with clay and sprinkled with gold dust which stuck to the clay. "The Gilded One" accompanied by the chieftains, wearing only gold jewelry, were set afloat on a reed raft with burning torches, incense and piles of gold and emerald offerings. The offerings were then thrown into the center of the lake as an offering to the water-mountain-earth god. The treasures of the lake have never

been totally retrieved despite many tries throughout the centuries.

PERU

The pre-Columbian peoples of Peru were diverse and creative just as those from Meso-America. The peoples who inhabited the Pacific Coast and the Andean Highlands were extraordinary builders, artisans and developed highly complex social, political and religious systems. The dates are similar between Peru and Meso-America, both dating their "mother cultures" to approximately 800 BC. Peru's pre-ceramic period dates back to 2500 BC, long before settlements have been found in Mexico. The coastal cultures are considered to be some of the few in the world who developed textiles before ceramics. It is extremely important to note that the very dry climate of coastal Peru is ideal for the preservation of cotton and other organic materials. Thus, archaeologist have found superb examples of these textiles and nets unlike others anywhere in the world.

In ancient Peru cloth was a form of wealth and religious expression. It was used in ceremonies and presented, burned or sacrificed as offerings. Great quantities of cloth were put in burial chambers. Backstrap looms were used with one end tied around the weaver's waist. The other end was tied to a tree or house post. Cactus fiber was first used and then cotton was developed; later fibers from animals were used. Even today, in the Andes, women continue the weaving traditions.

One example of Peru's pre-Columbian heritage is from the south coast in an area called Nazca. Over 1500 years ago, the Nazca people made huge line drawings on the ground they can only be discerned clearly from far above the ground. The use of these lines and figures is uncertain but there is most likely some form of a ceremony, astronomical observation or other ritual involved in their creation. The figures include animals, birds, flowers, and geometric forms. The lines were drawn by removing the darker surface gravel to reveal a lighter stone underneath and then by piling up rocks along the edges of the lines.

THE INCAS

The empire of the Andes reached its height with the Inca culture. Inca domination of Peru was relatively short-lived from about 1456 until the Spanish Conquest in 1532. The Incas were known for city building and fine stone work. They used a mortarless masonry with stones which fit together perfectly. It took 20 men an entire year to work one of the larger stones. These buildings can still be visited at Machu Picchu and the former Inca Capital of Cuzco. One Inca myth said that man came from stone.

Remains of the Inca culture include textiles, ceramics, gold, and silver ornaments. Both metals were readily available and were used to cover the main rooms of official buildings with lavish decorations. The main temple at Cuzco was dedicated to the sun and the moon. It was entirely decorated with gold and silver. The Incas also created beautiful fabrics. Their weaving were rich in color and used geometric patterns.

In Cuzco, the monumental walls of enormous Inca stone remained as the foundation for the colonial city. The Spaniards built their churches, civil and domestic structures, immediately atop Inca constructions.

MODERN ART

Social and political satire are strong traditions in Latin America. In the 1920's the Mexican government established artists collective workshops. The purpose of these workshops were to deal with important social issues and to establish a Mexican art identity. The People's Graphic Workshop was founded in 1937. It concentrated on lino-cuts, woodcuts and lithography. Printmaking was the preferred medium to reach the masses. The subjects dealt with the exploitation of the poor and the abuses of the peasants and other important topics.

During the 1920's and 1930's Muralism dominated the art of Mexico, other Latin American countries and The United States. Diego Rivera, David Alfaro Siquieros, Juan O'Gorman and Jose Clemente Orozco executed huge murals with realistic figures on controversial social themes. Mayan wall paintings and Italian Renaissance murals served as historical models. Each of the artists, however, developed his own style.

It is thought that these muralists produced some of the greatest public art of this century. Many other artists throughout Latin America shared this spirit of glorification of social change and of paying homage to the historical and cultural past. During the 1920's a number of Mexican muralists came to The United States and created a number of murals in different parts of the country. They also greatly influenced a large number of American artists.

Other styles became prominent among South American artists; abstracts, expressionism and cubism. Many Brazilian artists rejected European dominance of Latin American art forms and began a nationalistic movement within the Brazilian art world. Joaquin Torres-Garcia studied and worked in Barcelona where he met Picasso and other cubists. He developed his own approach which he called Constructivism - a presentation of reality in geometric, flat, drab-colored paintings. His work has had a strong impact on artists throughout Latin America in the 1940's and 1950's.

Two transitional artists' work spanned all three periods of contemporary Latin American art - Rufino Tamayo and Carlos Merida. Their work reflects the struggle and interactions of abstraction and realism. Both artists integrate pre-Hispanic themes, Hispanic and Indian identity, and European cubist influences. Tamayo combines personal and social consciousness.

Decoration and realism were also themes during the post-war generation (1945-1970.) The highly decorative mosaics which cover some highrise buildings in Mexico show this style. Surrealism and fantasy encouraged portrayal of dreams and imagination. A Peruvian, Fernando de Szyzlo, uses Peruvian ceramics and pre-Columbian masks as his inspiration to create dense, colorful and solid abstract images. His work is called "abstract indigenism" because of the contemporary interpretations of pre-Columbian themes.

In sculpture, new directions were begun often on a monumental scale. Some of the artists and their followers are today utilizing computers to create images as well as designs for sculptures.

In Latin America today there are many different approaches to the fine arts. In addition to European styles, artists also draw inspiration from African and Pre-Columbian art styles and cultures. This interaction of the Western and non-Western cultures has helped to shape the unique character of Latin American art today.

CREATING A PERSONAL VISUAL DIARY

PROBLEM STATEMENT
How can we design a visual diary inspired by the codices of the Pre-Columbian Indians?

MATERIALS
construction paper, 12 x 18 white drawing paper, colored pencils or markers, scissors, glue

PERFORMANCE OBJECTIVES
The students will be able to:

* Discuss the significance of codices, diaries, pictograms, hieroglyphics in our understanding of different cultures.

* Examine their own lives and create a list entitled "Who Am I?"

* Design and create a folding book (dairy), inspired by Pre-Columbian codices, that describes their lives.

MOTIVATION
* Show students reproductions (slides) of codices that come from Pre-Columbian cultures.
* Ask the students to compare and contrast these codices with the visual records kept by other cultures: Benin plaques, Egyptian hieroglyphics, Chinese and Japanese pictograms, etc..
* Ask the students to describe visual symbols that represent our contemporary culture (logos, traffic signs, etc.)
* Discuss with the students the reasons why people seem to have a need to describe, in some way, events in their lives. Ask the students if they, or someone they know, keeps a diary. What are some of the reasons for keeping a diary?

DEVELOPMENT

* Tell the students that they are going to make visual diaries related to their lives. Ask the students to create a list of possible topics under the heading "WHO AM I?" Some of the topics they should consider are:

a picture of themselves (self portrait or photograph)
family portrait (drawn or a photo)
your block
your neighborhood
inside your house
pets
the year of your birth
your country
your country of birth
your parents' occupation
your future career goals
events which have influenced
your life (personal or historical)
awards or trophies you have won
hobbies
your best subject in school
zodiac sign
favorite food(s)
sports, political, or religious hero
cultural and/or ethnic influences

* Tell the students that they will be making a book in the form of an accordion or fan. Each page will represent an aspect of their lives.

PROCEDURE

The teacher will demonstrate the construction of the book including information about the size of the pages and designing a page using visual information and pre-Columbian visual symbols.

Students will:

* Create a mock up of what they want each page of their book to look like by folding a paper 12x18 inches into 16 equal boxes.

* Use the list "Who Am I?" and visual symbols representing contemporary culture to create a rough draft of each page.

* Using colored pencil or marker they will create a color scheme for each page.

* When the rough draft is completed they will create a final draft of their visual diary.

* Using 12x18 inch paper folded into 16 equal boxes they will make a final drawing of each page.

* When the drawings are completed they will cut each page out.

* They will cut a large sheet of construction paper into three equal strips lengthwise and fold each strip into four equal parts accordion style. Attach these strips together.

* Mount each of the pages in the spaces of the folded and cut construction paper.

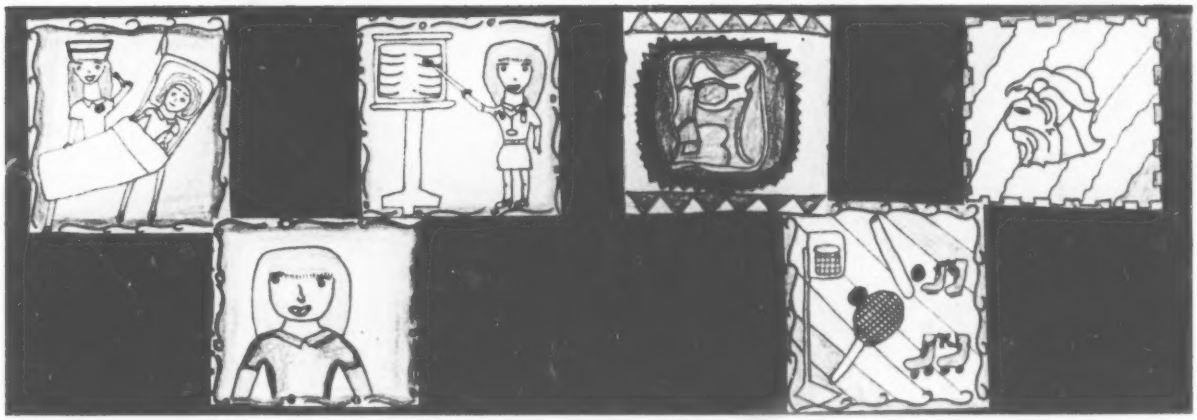
EVALUATION

The teacher will display the completed books in the class for a critique the work will be evaluated in the following terms:

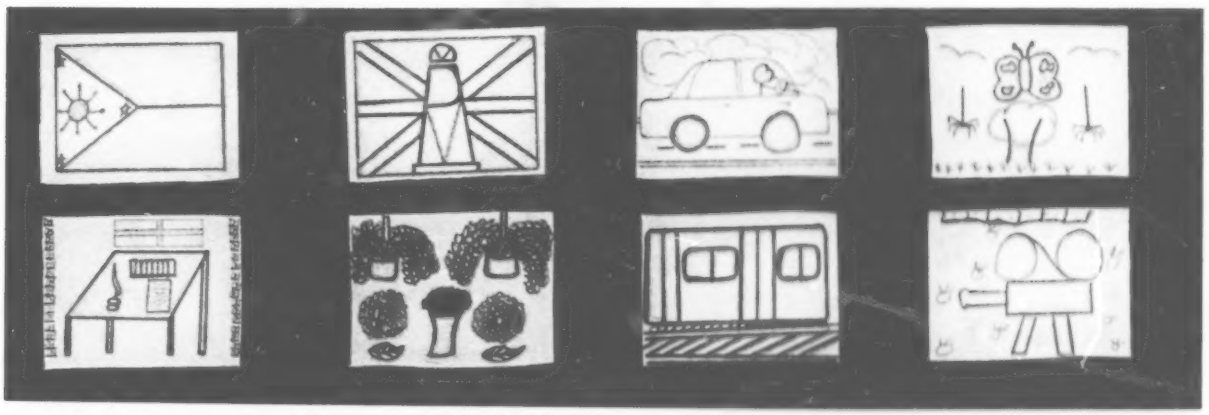
- Did the students understand the problem?
- Do the students understand how art serves as a record of the worlds' history.
- Does the work demonstrate an understanding of the materials?
- How successful were the students in creating quality designs for the pages of their book?

ENRICHMENT ACTIVITIES

* Visit a museum or exhibit of pre-Columbian art. Create sketches of some of the images for use in students codices.
* Continue the codices after the class project is complete.



Toya-Gail Robinson, Washington Irving High School



Maria Castenada, Washington Irving High School

Latrina Neal, Washington Irving High School

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ANCIENT MEXICAN DESIGN MOTIFS

ART AS POLITICAL COMMENT
(POLITICAL CARTOONS)

PROBLEM STATEMENT
How can we create a cartoon based on a contemporary political issue inspired by the "muralismo" movement in Mexican Art?

MATERIALS
scrap paper, drawing paper, pens, india ink, pencils, rulers

PERFORMANCE OBJECTIVES
The Students will be able to:

* Discuss the "muralismo" movement in Mexican art and identify key artists.

* Recognize the impact of the "muralismo" movement on American artists.

* Analyze contemporary political issues.

* Understand the skills and techniques required to produce political cartoons.

* Design and create a political cartoon.

MOTIVATION
* Display reproductions of murals created by Mexican artists during the "muralismo" art movement. Ask some of the following questions:

- What are some of the social and political issues depicted?
- How did the artists incorporate images that represent the past with contemporary images?
- What techniques did the artists employ to heighten their message?
- Why did the Mexican government support the "muralismo" art movement?

* Include in the discussion the Mexican muralists influence on American artists (the W.P.A. and the artists who created murals in the U.S.). Show reproductions of this work and compare and contrast with the work of the Mexican artists.
* Discuss the use of visual arts in expressing social and political issues in contemporary cultures i.e. China, U.S., Africa, etc.

DEVELOPMENT

* Ask the students to find a political cartoon in a newspaper or magazine (homework assignment). Have the students write a paragraph describing the issues expressed in the cartoon.
* Have the students share the above information with the class. Discuss the impact of a visual expression compared to the written expression.
* Following this discussion ask the class to create a list of contemporary political issues. Explain to the students that they will each design and create a cartoon that expresses their view of one of these issues.

PROCEDURE

Teacher will demonstrate techniques in creating a cartoon including the use of pen and ink and proper lettering.
Students will:

* Practice pen and ink and lettering techniques to strengthen their skills.

* Create a number of thumbnail sketches.

* Make a rough draft of the best idea.

* Complete the final cartoon.

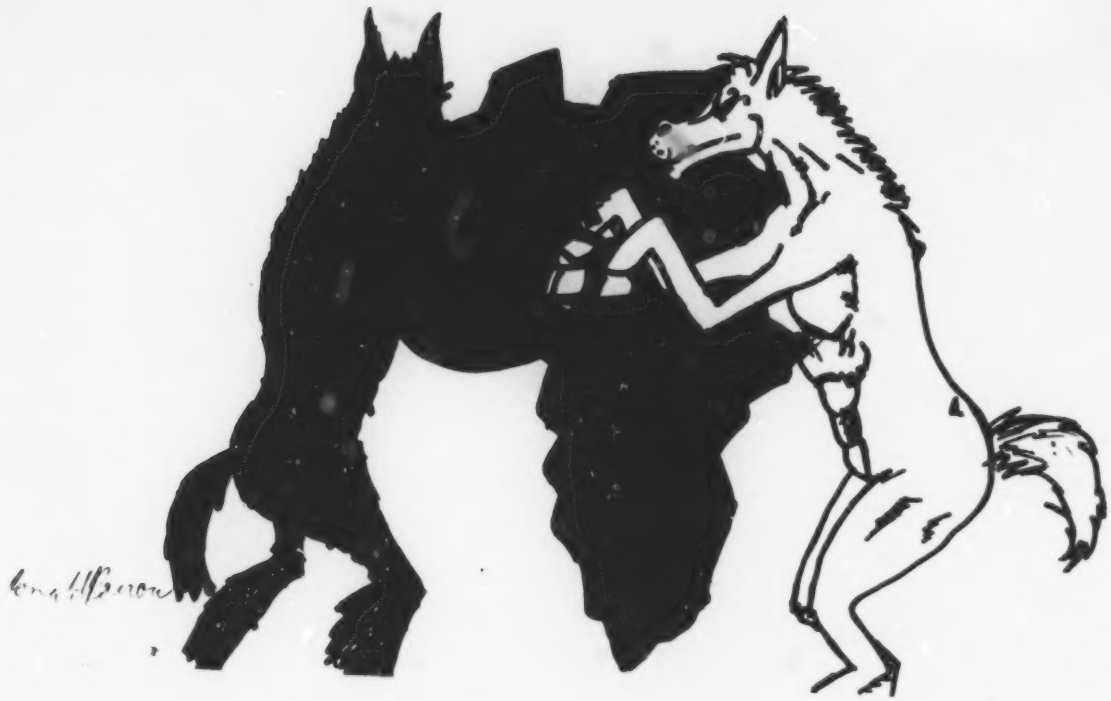
EVALUATION

Display the completed work for class critique and analyze in terms of the following:

- Does the art work show the students understanding of the subject matter?
- Does the art work have a visual impact for the viewer?
- Did the student develop good skills and techniques in using the material?

ENRICHMENT ACTIVITIES

* Create a display of the student work and exhibit in a public space.
* Ask the Social Studies or English teacher to use the students political cartoon as motivation for an essay or debate on political issues.



Ronald Barrow
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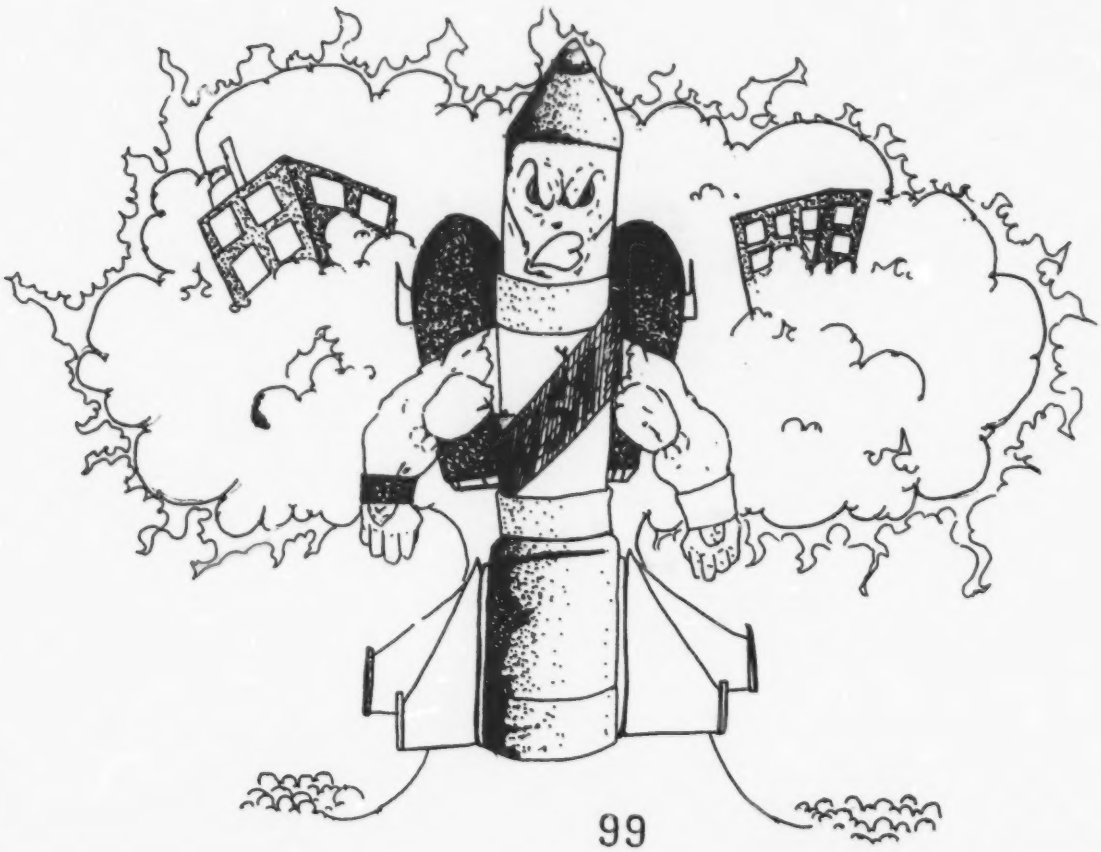

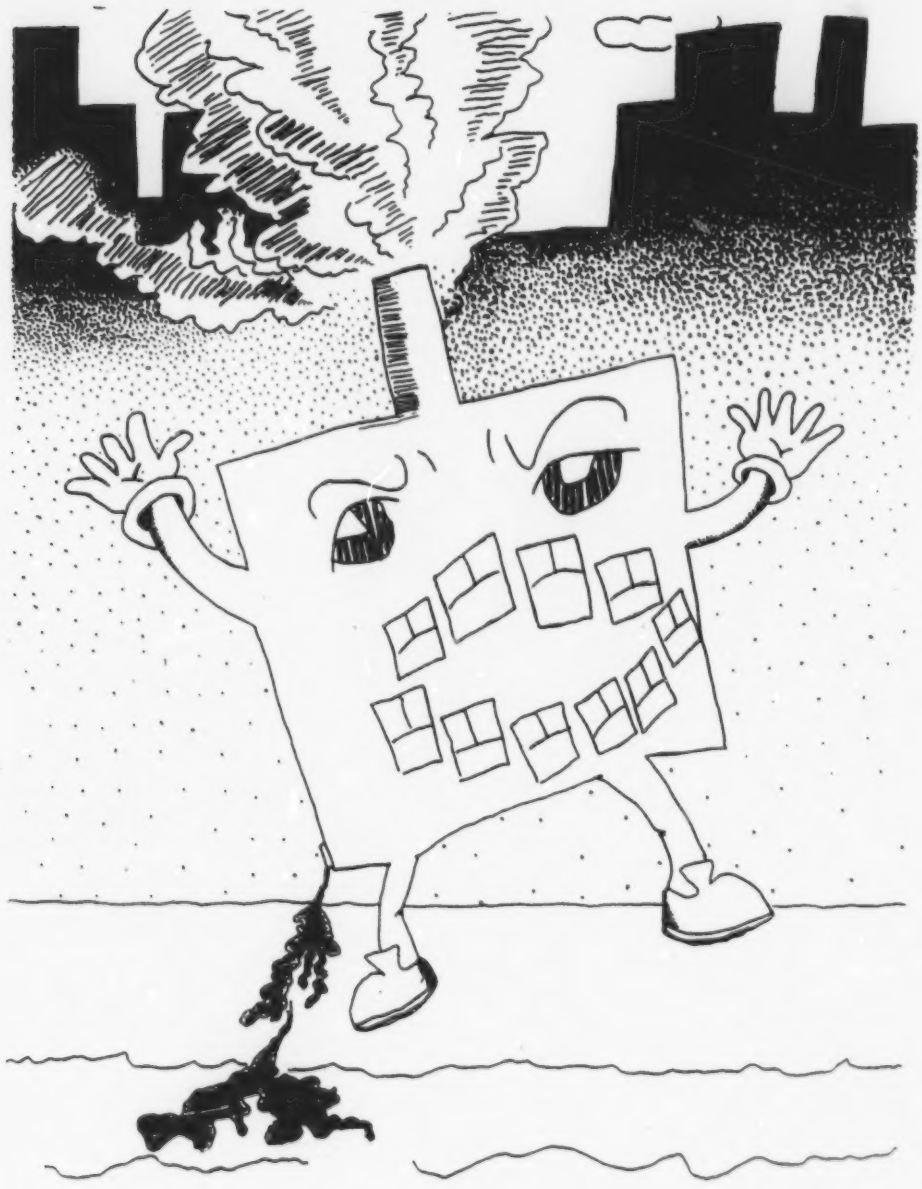

Omar Pollard
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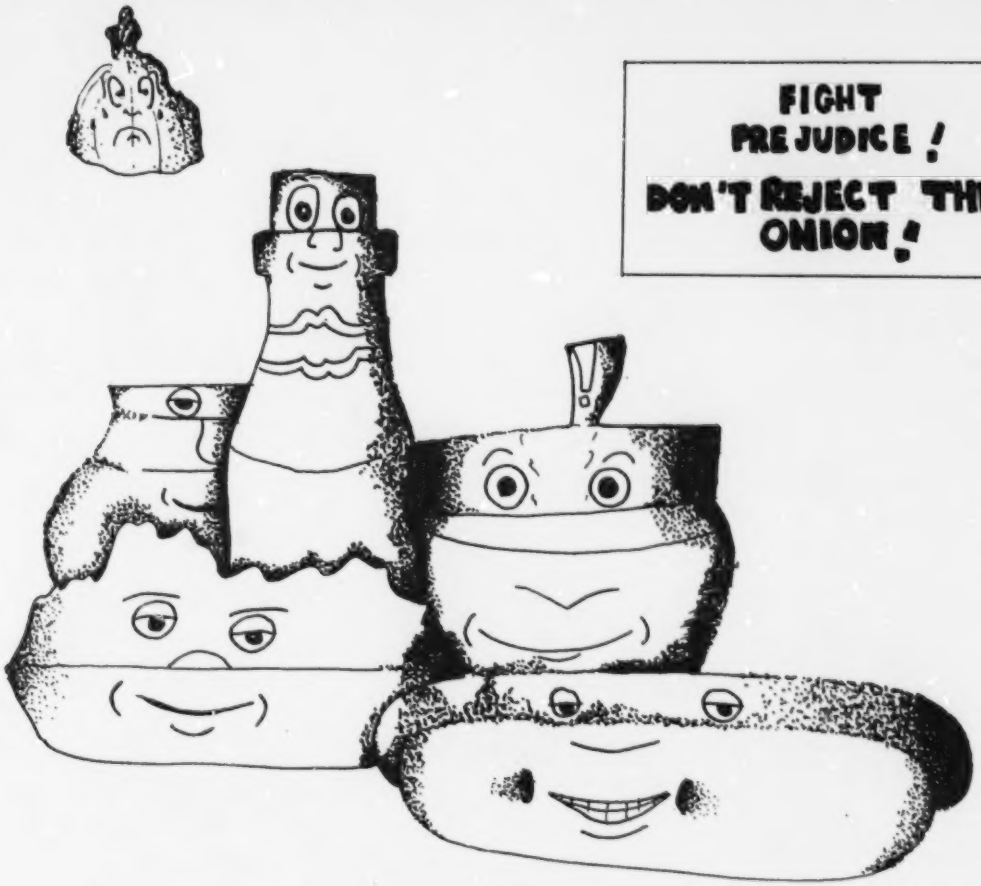
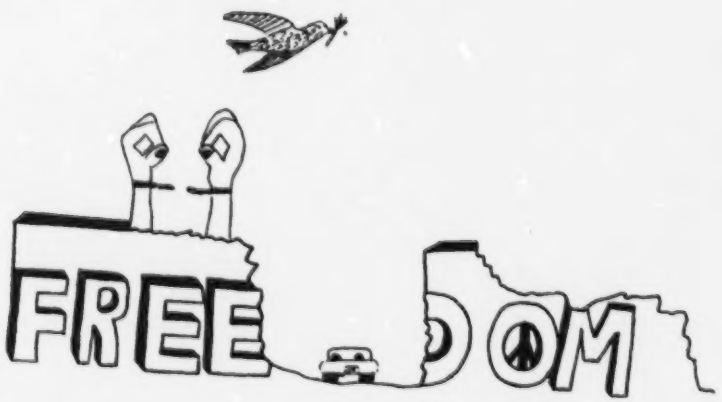


Donald Elliot
Washington Irving High School



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UNIT VI - INDIA

This Unit Contains The Following:

Vocabulary

(Based On Student Notes - "INDIA")

Student Notes On The Following Topics

INDIA

HINDUISM

BUDDHISM

Questions Related to India

Teacher Lesson Plans

"PUPPETS - THE RAMAYANA"
Summary of the "Ramayana"

"SYMBOLIC SCULPTURE"
And Notes on Symbols in Buddhist Art and Hand Symbols

VOCABULARY

Bodhi Tree - (Boe-dee) the tree under which the Buddha attained enlightenment. Bodhi is a sanskrit word for enlightenment

Buddhism - a religion founded by Siddartha Gautama, or Buddha, in the 6th century B.C.

Dharma - duty; right action; a code of conduct

Hinduism - an ancient religion that began in India during the Vedic Age

Jati - (Jah-tee) a system of castes in Hindu society. (There are hundreds of caste groups in India and the membership in a caste is hereditary. Traditionally, most castes had -- and still do to some extent today -- a set occupation, such as a caste of barbers, potters, carpenters, etc. People in the samc caste group traditionally lived in the same village, with each village made up of several caste groups. Even today one can find a whole village of basketweavers, tailors, and so forth.

Karma - the belief that a person's actions in this life will determine his or her fate in the next life.

Nirvana - Buddha's enlightenment

Varna - the four social classes (see Hinduism)

Veda (Vay-da), **Upanishads** (Oo-pah-nee-shods) - collections of Hindu sacred texts

Some Hindu Gods

Brahma - (Bra-mah) The Creator

Shiva - (She-vah) The Destroyer

Vishnu - (Vish-noo) The Preserver

Ganesh - (G'nesh) a deity of wisdom and prudence

STUDENT NOTES

INDIA

There have been 5,000 years of continuous civilization in India. Clay, iron and bronze sculptures have been found from as early as 2,500 B.C. Two of the world's great religions, Hinduism and Buddhism, can trace their early beginnings to this vast and varied subcontinent, which spans 1 million and 265 thousand square miles (1,265,000) and is home to more than 850 million people who speak 15 major languages and 844 different dialects. Although successive waves of settlers and invaders have over the centuries brought other religions -- including Islam -- and their diverse attendant traditions, the indian culture has been based primarily on Hinduism and the Hindu way of life. And this is clearly reflected in the arts and architecture of India.

The *Kailasa Temple* (c.757-790) at Ellora, a pilgrimage center for Hindus, Buddhists and *Jains* (adherents of Jainism) dating back to ancient times, is a superb example of Hindu architecture. Hewn out of surrounding hills, this richly carved stone temple dedicated to God *Shiva*, is one of the oldest surviving examples of early Hindu religious monuments.

HINDUISM

One of the oldest religions, *Hinduism* had its origins in the beliefs of the *Aryans*, who entered India from the northwest more than 4,000 years ago and conquered the people then living in the Indus valley region of North India. Most of our knowledge of the original concepts of Hinduism as well as about these early Aryans comes from the carefully guarded oral traditions in the form of the *Vedas*, (c.1500-900 B.C.) which have traditionally been handed down by the priests. The Vedas are primarily religious and contain hymns and prayers to the Gods (*deva*) and goddesses (*devi*). As such the Vedas are the principal source of information about the Aryans, their beliefs and everyday lives. The *Rig Veda* is the oldest and includes 1028 hymns to various gods. Later writings, the *Upanishads* (c.700-500 B.C.), are commentaries on the ideas expressed in the Vedas. The Vedas and Upanishads became part of the sacred literature of Hinduism. Sacrifice to deities who were the personification of the forces of nature was the central concept behind early Aryan religious worship. Their social structure, which grew out of their religious practices, consisted of four interdependent social classes, called *Varna*. The projects (*brahmin*); the warriors, including Kings (*kshatriya*); the merchants and tradesmen (*vaishya*); and laborers or serfs (*shudra*) made up the four distinct but interdependent social classes. This class division formed the ideology, and possibly the origin, of the later more rigid caste (*jati*) system.

At the core of Hinduism is the belief in *Brahman*, a single unifying force or spiritual essence that lies beneath all things. Hindus worship many gods each of whom is seen as a different aspect of Brahman. According to Hindu belief, it is only by acting in accordance with *dharma* (the universal moral laws) that an individual can attain the ultimate goal of existence - the reunifying of the individual soul (*atman*), with that of the universal soul (*Brahman*). Most people, however, cannot achieve this reunion in a single lifetime and so must pass through a

series of rebirths (*samsara*). In each reincarnation, or rebirth, an individual has the opportunity to move closer to the ultimate goal.

The caste system became closely tied to Hindu concepts such as *karma*, the belief that a person's actions in this life determine his or her fate in the next life. By accepting this belief, Hindus acknowledged that their position in life was due to actions in their previous existence. They believed that they could acquire good karma only by obeying the social, religious, and moral laws of their caste.

Two major works of the Hindu faith are the *Mahabharata* and the *Ramayana*. The Mahabharata is a very long epic of some 90,000 verses which describe a war between two rival families of cousins - the Pandavas and the Kauravas over who shall rule a kingdom. Much of the action centers around the section of the Mahabharata called the *Bhagavad-Gita* which means Song of God. In the story a fine brave warrior named *Arjuna* is about to battle his enemies, who are his cousins, for the last time. But he has become fearful at having to shed more blood especially because they are his former friends and cousins. Arjuna asks *Krishna* (disguised as his chariot driver) what he thinks of his decision not to fight. Krishna persuades Arjuna to do his duty as a soldier and he tells him that in the long run, life and death do not really matter, compared with eternal values.

Hinduism, which evolved slowly through many centuries, teaches that the human soul is immortal, and that The three principal paths are: the way of wisdom, in which meditation is involved, can lead the individual soul (*atman*) to attain the ultimate union with the universal soul (*Brahman*); the way of action without attachment to or selfish concern for the outcome; and the way of worship, of devotion to a chosen god.

The Hindu concept that the totality of life involves creation, preservation and destruction - which makes possible further creation - is personalized in three main deities who make up the Hindu trinity: *Brahma*, the creator; *Vishnu*, the preserver; and *Shiva*, the destroyer. Few Hindus today, however, have Brahma as their main god. Instead, most belong to one of three great sects -- worshippers of Vishnu, Shiva or the goddess (*Devi*).

Brahma - The Creator

Brahma is the lord of creation. He is usually pictured with four heads to survey the four quarters of the earth. He also has four arms and is often depicted carrying various things including the *Vedas* symbolizing wisdom and learning. He is also shown carrying a water jug, a symbol of prosperity. He may also have a string of pearls as well as a sacrificial spoon used in making offerings in the fire sacrifice. Brahma's consort is *Saraswati*, the goddess of art, music, and learning and his vehicle, or animal personification, is a goose.

SHIVA - The Destroyer

Shiva, one of Hinduism's most important gods, is the lord of destruction, and as such he is worshipped and feared. Shiva is seen in three different aspects and poses. One is Shiva the ascetic in which he is pictured as a person who practices strict self-denial as a measure of personal and spiritual discipline. Shiva's greatest powers are often attributed to his practice of yoga. His garland of snakes and his necklace of skulls serve him well when he takes on the demons.

The second aspect of Shiva is as lord of dance. Shiva dances both for joy and sorrow. His cosmic dance symbolizes the glory of the One and the eternal flux and movement of the universe, which his dance keeps ever in motion. Life ebbs and flows,

the cycle of creation and destruction runs its cosmic course. The universe gushes forth new planets and galaxies and swallows them up. The dance of Shiva teaches that existence is transitory, that this moment will soon be gone, that the old gives way to the new. To know this is to know the joy and sadness of existence. In Shiva's role as the destroyer, the act of destruction is closely related to creation. Shiva's most familiar form is a symbol of God's creative powers. Shiva's vehicle is a bull, a symbol of fertility.

The third aspect of Shiva is as the god of creation and as such is represented by a rounded pillar (*linga*), representing both the creative forces of the universe and the ancient idea of the central pillar separating heaven and earth.

Vishnu - The Preserver

Vishnu is the preserver of the moral order. He is both a powerful and a kind god. His chief function is preserver of the universe and cosmic order which makes him the upholder of *Dharma*. Vishnu is usually pictured with four hands, showing his many powers. In one he holds a conch shell, in a second he holds a discus, the third hand often holds a club and the forth hand a lotus. He wears a jewelled crown and is often shown seated on a throne. With his consort *Lakshmi*, goddess of good fortune, Vishnu is sometimes shown riding on his vehicle, the *Garuda*, a creature depicted as half-man and half-bird.

In the Hindu religion good forces and evil forces are both believed to be present on earth. Hindus believe history is a constant battle between these two forces, which over the long cycle of the existence of the universe will balance out. However, at certain points in history, the balance is pushed out of harmony and the forces of evil gain the upper hand. To right the balance, not to destroy evil, Vishnu intervenes on behalf of man. Evil must exist for good to operate. But Vishnu intervenes to correct the balance and comes to the aid of mankind through a series of *avatars* or incarnations, with the most widely worshipped avatars being the gods *Krishna* and *Rama*, of the Ramayana epic.

Vishnu's Incarnations

Vishnu returned to earth as: a fish, a tortoise, a boar, a "man-lion," a dwarf, a ram, Rama, the prince who embodies the moral life, Krishna, the prince and divine lover, Buddha (the Hindus explain Buddha as an incarnation of Vishnu,) and finally the last incarnation which is yet to come, *Kalki*, who is Vishnu as the rider of a white horse who will appear to destroy the wicked, hopeless world and begin preparation for a new creation where dharma and righteousness will prevail.

Ganesh

One of Hinduism's most popular gods, *Ganesh* has the body of a short, chubby man, with four arms and an elephants head with only one tusk. Because he is fond of sweets, he usually carries a bowl of them. He may also carry an elephant gord, a water lily or a conch shell. Because he is an overcomer of obstacles and will come to the aid of his worshippers to remove any hurdles in their path, Hindus pay homage to Ganesh. Before starting any venture large or small, before moving into a new house, taking an examination, opening a business, going on a trip or starting a new job, Hindus pay homage in some way to Ganesh. He also serves the deity of wisdom and prudence. There are several stories to explain Ganesh's unusual head. One such tale explains that Ganesh's mother, *Parvati*, had placed him outside her door, instructing him not to let anyone disturb her while she took a bath. When his father, Shiva, returned from meditation, Ganesh barred his entrance. Shiva, in a fit of momentary rage, lopped off his son's head. Parvati was grief-stricken, and Shiva, realizing his error,

promised to get a new head for his son from the first passing creature. This turned out to be an elephant. Because of Ganesh's great knowledge of the holy scriptures and his wisdom he is a favorite member of countless household shrines.

BUDDHISM

Buddhism, founded by Siddharta Gautama (the *Buddha*) in the late 6th century B.C, also had a strong influence on the Indian culture. Some of the greatest monuments surviving from early Indian history are Buddhist *stupas* and cave monasteries, many of which are also found at Ellora. The stupas were built originally to house the relics of Buddha, serving as a symbol of the death of the Buddha and his attainment of *nirvana*. Later, large stupas were erected at sites associated with the life of the Buddha, to commemorate events in the history of Buddhism, and to serve as the focal point of the many Buddhist monastic establishments that sprang up all over India. Buddhist art and culture flourished during India's Golden Age, the *Gupta Dynasty* (c.320-510 A.D.)

Buddhism was founded in the 6th century B.C. by Siddhartha Gautama, who was the son of a rajah who ruled a minor but rich principality on the southern border of what is today Nepal. Young Siddhartha had an eager spirit and an inquiring mind and would not be confined to the palace grounds. On these journeys he first saw different forms of human suffering: old age, sickness, death, and an ascetic, or renouncer of worldly life.

The contrast of his rich life in his father's kingdom and the suffering that he saw on his journeys made him realize that life was transitory. He was determined to find the causes of suffering and to find permanent release from it. Leaving behind a wife and son, he went into the forest with several teachers and tried to follow the ways of an ascetic renouncer until the point of near starvation. Realizing that extremes of anything only leads to more suffering, he again ate food and sat down beneath a papal tree to meditate. By morning he had attained nirvana (enlightenment), which provided the true answers to the causes of suffering as well as the means by which one can be permanently released from it.

Buddha gave his first sermon in the village of Benares. The Buddha taught the path of moderation. He believed that a sound body and mind was needed to cope with the problems of the world. Too much pleasure or pain would clog the delicate mechanism of both. The most important doctrines he taught are the Four Noble Truths and the Eight-fold Path. The Four Noble Truths are:

1. Life is suffering. It is full of the pleasures and pains of the body and mind, but pleasure is not lasting;

2. suffering is caused by craving;

3. but there is an end to the suffering; and

4. the way to end the suffering is by following the Eight-fold Path and the Middle Way.

The Eight-fold Path, which is often represented by an eight-spoked wheel (the wheel of dharma), includes: Right Views, Right Intentions, Right Speech, Right Actions, Right Livelihood, Right Effort, Right Mindfulness, and Right Concentration (meditation).

With the advent of Islam, -- first brought to India in the seventh century by Arab traders and then some three centuries later by Moslem invaders from Central Asia in what are now Afghanistan and Turkey -- new religious ideas as well as cultural practices were introduced to predominantly Hindu India. In the area of art and architecture,

new subjects and styles were introduced and Moslem ideas combined with already established Indian painting traditions to form the *Moghul* school of miniature painting. Moghul architecture introduced the pointed arch, and decorative designs influenced stone inlay work. India's most famous monument, the *Taj Mahal* (1632-54) at Agra was built during the Moghul period. It was built by *Shah Jahan*, the grandson of the greatest Moghul emperor *Akbar* (1542-1605), as a mausoleum to his queen. Although India had a carpet weaving industry before the Moghul invasion, the Moghul emperors of Delhi and Agra provided great patronage and raised this art to a respected position.

Dance - Dance is one of the most widely cultivated art forms in India, and classical dance is based on the common heritage of the Indian Hindu epics. It has, over the centuries, however, absorbed cultural variations of the different regions and evolved into distinct local styles of dance. Indian dance is most meaningful when one understands the story behind it and the meanings of the various movements. Hands, feet, torso and facial expressions are used to suggest not only ideas and feelings, but also the flow of rivers, falling rain, clouds, birds, and even actions like riding a chariot or hunting an animal.

QUESTIONS ABOUT INDIA

1. How long has there been continuous civilization in India?
2. What religion has been the primary influence on the Indian way of life, art and culture?
3. Describe inlay work.
4. What was the Moghul empire?
5. What did Moghul architecture introduce to India?
6. Why has the Taj Mahal become a symbol for India?
7. Name the three gods of the Hindu Trinity and what each stands for.
8. What is the possible origin of the Mantra "om"?
9. What is the purpose of Yoga?

Answer questions 10-14 according to Hindu beliefs:

10. What is Karma?
11. What is Dharma?
12. What is Atman?
13. What does a Hindu believe about Reincarnation?
    a. On a separate piece of paper draw what you think you might have been in your previous life - animal, vegetable or mineral are possibilities as well as human. Create a second drawing showing what you think you might become in your next life. There are hints in your life of what you might have been or might become. Use those as clues to answer this question. If you love music perhaps you were a musician in a previous life, if you have a passion for flowers or out of doors, perhaps you were a flower, or a plant or a rock, etc. Include written reasons for your answers.
14. Can a person change castes in a rebirth?
    a. What else can one become?

15. Whose is the supreme being in the Hindu religion?
16. What is the nature of the conversation between Arjuna and Krishna in the Bhagavad- Gita?
17. In general, why does Vishnu come to earth and change into the various forms (Avatars) during his reincarnations?
18. In which Avatar does Vishnu become the ideal of the perfect man? Why is this story so important to the Indian people?
19. Why did the Hindus explain Buddha as a reincarnation of Vishnu?
20. In which Avatar does Vishnu trick the King?
    a. How does he do it?
21. In which Avatar does Vishnu get around the terms of a prize?
    a. How does he do it?
22. Who is Kalki?
    a. On a separate piece of unlined white paper, draw your interpretation of Kalki.
23. In the statue of Shiva as the Lord of the Dance, what does the raised foot signify?
24. Why do you think the statues of Buddha have very large hands?

25. What are Mudras?
26. Which Mudra became the Indian greeting and show of respect?
27. The Lakshana are features which distinguish the Buddha from ordinary men. Describe the meaning of each of the Lakshana:
    a. elongated earlobes
    b. Ushnisha (the bulge on the Buddha's head)
    c. short cropped hair
    d. Urna - the whorl in the middle of the Buddha's forehead
    e. Wheels of lotus rosettes on the Buddha's hands and feet
    f. webbed fingers
    g. on a separate piece of unlined white paper, draw your version of a Buddha and its Lakshana
28. What are Stupas?
30. Why is the Bodhi tree important in Buddhism?
31. What are the four signs in Buddhism?
32. Why is an Eight-spoked Wheel the symbol of Buddhism?
33. In Buddhism, what is Nirvana?
    a. On a separate piece of unlined white paper, draw what you think Nirvana would look like.
34. What are the Bodhissatvas?
    a. Why do they remain on earth?
    b. Draw your version of a Bodhissatva - Emphasize the part or parts of its body which you think are the most important.
35. In Indian dance, how are the hands, feet, and torso used?
36. Describe Ganesh.
    a. Why is he so popular?
    b. Give some reasons why a Hindu person would pray and give offerings to him.
    c. Draw your version of Ganesh.
37. What is Puja?
38. What is the significance of the begging bowl in the life of the Buddha?
41. What kind of ceremonies in India require special textiles, vessels, utensils, games, toys, props and furniture?
42. Explain why there is no distinction between art and craft in India?
43. Why do the Hindus need other gods if they have Brahma?

PUPPETS - THE RAMAYANA

PROBLEM STATEMENT
What is the significance of the "Ramayana" story? How can we create collage stick puppets that represent a contemporary interpretation of the characters from the story?

MATERIALS
Student handout "The Ramayana Story", magazines, glue, cardboard, sticks, scissors, construction paper, oak tag.

PERFORMANCE OBJECTIVES
The students will be able to:

* Understand the significance of stories as learning devices.

* Analyze the "Ramayana" story and compare the moral lessons and codes of behavior with stories from other cultures.

* Compare and contrast the use of puppets as teaching devices in different cultures.

* Design and create a collage puppet based on a character from the "Ramayana" story.

MOTIVATION
* Have the students read the handout "The Ramayana Story."
* Discuss the importance of this story in Hindu culture. Cover some of the following topics: This story is meant to teach rules for a moral, good life. In India the "Ramayana" story is often depicted in puppet shows. The Rama is the 7th incarnation of the Hindu god Vishnu.
* Show the students' reproductions of Indian puppets.

DEVELOPMENT
* Ask the students to site examples of how codes of behavior and morality are taught in different cultures. (China - Confucian sayings; Western cultures - the Bible, fables; Africa and Native American - oral tales; Middle East - the Koran.)
* Compare the use of puppets in different cultures.
* Show the students examples of different types of puppets from different cultures; punch 'n Judy puppets, shadow puppets, string puppets, life size puppets, etc..

* Tell the students that they will choose a character from the "Ramayana" to create a stick puppet using shapes, colors and textures from magazine pictures.

PROCEDURE

The teacher will demonstrate how to look through magazines for colors, shapes and textures and how to use these clippings to create a fantasy puppet head.

The students will:

* Choose a character from the "Ramayana" for the stick puppet.

* Look through magazines and cut out possible colors, shapes and textures.

* Begin cutting, from magazine clippings, a face shape and various features and embellishments for the stick puppet.

* Start pasting the puppet head on a piece of oaktag or cardboard as he/she finalizes his/her ideas.

* Cut out the shape of the puppet head when the pasting is completed and glue the completed puppet head onto a stick.

EVALUATION

The teacher will display the completed work for class critique. The art work will be evaluated in terms of:

* An understanding of the problem.
* A mastery of the collage technique.
* Originality of the design.

ENRICHMENT ACTIVITIES

* Have the class break up into groups to create a play, using the puppet heads, to teach a contemporary moral issue.
* Research the use of puppets in another culture and design and create a different type of puppet.
* Create a puppet show to be performed in a local elementary school.

THE RAMAYANA

In India the *Ramayana*, the story of *Rama*, represents the perfect model of humanity. The Rama's peaceable courage, always at the service of what is good, his passionate devotion to duty, his piety, conjugal tenderness, the communion of his spirit with all nature are traits of eternal beauty which time can neither destroy nor weaken. Even today the Ramayana, is heard, seen or read by every Indian and through it the ideal models and values of life are passed on from one generation to the next.

"THE RAMAYANA" - The Wanderings of Rama (this is a summarized version of the original story)

CHARACTERS

RAMA - the 7th incarnation (rebirth) of the god Vishnu

SITA - Rama's wife

LAKSHMAN - Rama's brother, Sumitra's son

DASARATHA - Father of Rama, King of Ayodha

KAIKEYI - Dasaratha's 2nd wife, mother of Bharata

RAVANA - The demon king with 20 heads and 20 arms

HANUMAN - The Monkey chief, son of the Wind

SUGRIVA - The Monkey King

KUMBHAKARNA - Ravana's giant brother

SURPANAKHA - sister of Ravana

JATAYU - King of vultures, an incarnation of Garuda, Vishnu's vehicle

INDRAJIT - Ravana's son

Rama is the 7th incarnation of god *Vishnu*. The object of Vishnu's incarnation as the mortal Rama is to kill the ten-headed demon *Ravana*, king of Lanka (usually identified as *Ceylon*). Ravana had earlier pleased the gods *Brahma* and *Shiva*, who granted his request for invincibility against gods and demons. Ravana was contemptuous of men, so he did not bother asking for powers against them. After being granted his wish, however, Ravana began persecuting gods and men, which greatly distressed the gods. Brahma noted that Ravana could only be killed by a god assuming a human form. *Vishnu*, the preserver of world order, agreed to be born as man, and the other gods promised to come to his aid.

the story...

During this time there reigned in Ayodhya a king named *Dasartha*, who ruled his kingdom justly and wisely. As he had no sons, he performed a lavish sacrifice to the gods, which pleased them. Soon after, his wives gave birth to four sons: *Rama, Bharata, Lakshman* and *Satrughna*.

From early childhood, the four brothers were trained in the arts of statesmanship, warfare, and in the wisdom of ancient books. Rama and Lakshman excelled in their training. They were also inseparable. For a period they spent time at a forest

hermitage where they helped the hermits by killing the demons plaguing them.

During their stay there, they heard that a neighboring king was giving in marriage his beautiful daughter *Sita* (an incarnation of Lakshimi, Vishnu's wife and who was actually the daughter of earth and found by the king) to anyone powerful enough to bend a great bow given to him by Shiva. Rama not only bent the bow but broke it. He and Sita were married and together they returned to Ayodhya, where they were enthusiastically received by King Dasartha and the people.

Being old and seeing that his eldest son, Rama, had come of age, Dasartha decided to make him the next king. *Kaikeyi*, his second and favorite wife and mother of Bharata, however, wanted her son to be the new king. Remembering that Dasartha had once promised to grant her any two wishes, she demanded that her son, Bharata, be made the new king and that Rama be exiled to the forest for 14 years. Unable to go back on his word, Dasartha sadly made good his promise. On hearing the news, Rama asked Sita to remain in Ayodhya, but Sita was resolute in her determination to go with her husband. So the two, together with Lakshman, who would not hear of parting from his brother Rama, left Ayodhya. Dasartha died from grief soon after.

All this time Bhartha had been away, and upon learning of his father's death and of Rama's exile, he hurried back to Adoyhya. He reproached his mother as the murderer of Dasartha and, to make amends for her malicious conduct, went in search of Rama, whom he loved. Finding Rama in a forest hermitage, he told him the news of their father's death and implored Rama to return to Ayodhya. But Rama refused saying that he was honor bound to remain in exile for 14 years. Seeing that his entreaties were of no avail, Bharata returned to Ayodhya with a pair of Rama's sandals which he set on the throne to indicate Rama's rightful place as the king.

And so, Rama, Sita and Lakshman lived in the forest. One day the giantess *Surpanakha*, sister of Ravana, saw Rama and fell in love. She declared her love for him, but Rama refused her. He did, however, add that she try Lakshman, who was unmarried. But Lakshman too spurned her love. The angry giantess blamed Sita for her unsuccessful love affair and tried to devour her, but Lakshman cut off her nose, ears, and breasts. So she went to her younger brother *Khara* for help. He sent his monsters who were, in turn, killed by Rama. Then Khara himself set out to with his army to kill Rama. But Rama destroyed all of Khara's army and Khara himself.

Furious, Surpankha went to her other brother Ravana, but Ravana was not so moved to come to her aid. So she told him of Sita's beauty and how she was more suited to be Ravana's wife than Rama's. Hearing this Ravana decided to kidnap Sita. Ravana asked his magician uncle to assume the role of a golden deer to raise desire in Sita to possess it. Ravana's plan was to get Rama and Lakshman to go after the deer while he abducted Sita, and the ruse worked accordingly. With Rama and Lakshman out running after the golden deer, Ravana was able to overpower Sita easily and carried her off in his aerial chariot to Lanka. Along the way, he fought with *Jatayu*, the king of vultures (an incarnation of *Garuda*, Vishnu's vehicle or charger) and fatally wounded him. Rama and Lakshman returned to the hermitage and found Sita gone. They searched the forest and came upon bleeding Jatayu, who told him all that had taken place.

Plans were made to rescue Sita. Rama and Lakshman sought the help of the monkey-king *Sugriva*. In return, they agreed to help

Sugriva regain his kingdom from his half-brother, *Bali*, who had usurped the throne and exiled him. Rama killed Bali and restored Sugriva to the throne. Sugriva then raised a huge army of monkeys and bears to help Rama and Lakshman rescue Sita. They reached the Southern Sea and finding no way to cross the water to reach Lanka, they began to build a bridge. In order to inform Sita of the planned rescue, Hanuman, the monkey chief, since he was the Son of the Wind, was able to leap over the waters to Lanka and inform Sita of the planned rescue. Finding Sita, he told her of their plans, but in the process he gets caught. Because Hanuman described himself as an envoy, whose life is sacred by the rules of diplomacy, Ravana could not kill him. Instead, he set fire to the whole of Lanka before returning to Rama and his army.

With the completion of the bridge, Rama's army crossed over to Lanka whereupon they were met by one of Ravana's brothers, whom they easily killed. Rama and his army then fought with Ravana's demons, his giant brother *Kumbhakarna* and his powerful son *Indrajit*, but restored to health by Hanuman with the aid of magic herbs from the Himalayas. Finally after many battles, Indrajit, Kumbhakarna, and other demon generals were slain. Ravana then came out and fought with Rama, who using the Brahma weapon given to him by a sage pierced Ravana's heart and killed him.

Together with Sita, Rama and Lakshman returned to Ayodhya. With his 14-year exile over, Rama was to be made king. But in accordance with sacred law, Rama had to renounce Sita because she had lived under another man's roof unless she could prove that she had not been unfaithful to Rama. So Sita had to undergo the fire ordeal. Her purity could only be proved if the fire did not consume her. She jumped into the fire, but the gods proclaimed her faithfulness and conducted her to Rama and asked him to accept her. Whereupon Rama took her hand and declared that he all along believed her purity but had to prove it to others.

But people continued to gossip, saying that Sita had faked the fire test. In order to save Sita and himself from slander, Rama was forced to send Sita away to a forest hermitage. Sita, unable to bear it any longer, asked her mother-earth to receive her. The earth heeded her call and swallowed her up. Shortly after, Rama was informed by the gods that his work on earth was done, so Rama too died and became one with Vishnu.

TARAKA

RAMA by Jaimie Brown
Washington Irving High School

SITA by Gail Robinson
Washington Irving High School

SYMBOLIC SCULPTURE

PROBLEM STATEMENT:
How can we create a sculpture using the Dancing Shiva (*Nataraja*) as inspiration?

MATERIALS:
Reproductions of sculptures, bristol board or foam board, colored pencils, markers, construction paper, scissors, glue. (This project can also be done using clay, plaster, wood or any other sculpture medium.)

PERFORMANCE OBJECTIVES:
The students will be able to:

* Examine Hindu sculpture and analyze the symbolism.

* Discuss the concept of symbolism in three dimensional art forms. Compare and contrast the symbolism found in sculptures that represent other cultures. (Western, African, Asian, Contemporary, etc.)

* Examine their lives and create personal visual symbols.

* Demonstrate an understanding of sculpture as an art form by creating a sculpture using symbolic forms.

* Develop their skills in using a particular sculptural medium.

MOTIVATION
* Display reproductions of Buddhist sculptures from India. Using the information from "The Symbols in Buddhist Art" have the class analyze some of the symbolism in the sculptures. Ask the students to identify some of the following symbolism: The life of Buddha, the meaning of Lakshana, the meaning of the Mudras, as well as the meaning of the parts and positions of the dancing Shiva, the Hindu god of destruction.

DEVELOPMENT
* Display reproductions of sculptures that represent other cultural groups. Ask the students to analyze the sculptures comparing and contrasting the symbols, the purpose, the materials, etc..
* Ask the students to think of visual symbols that represent the city or town that they live in. Make a list of their responses on the board.

* Ask the students to think of a topic or a theme and to create a list of visual symbols in the same way the class worked together to create a list.
* Have the students draw the visual symbols represented on their lists.

PROCEDURE

The teacher will demonstrate the skills and techniques in the sculptural medium. (The teacher will select the sculptural medium appropriate to the class.) Each student will practice these skills to develop proficiency before proceeding with the project.

The students will:

* Create a number of thumbnail sketches using the visual symbols created during the "Development" to design a sculpture.

* Take the most successful thumbnail and create a small model of their sculpture.

* Transfer their ideas into a finished sculpture.

EVALUATION

Display and analyze the completed sculptures:

* Compare and contrast the problems in creating a sculpture to the problems in creating a 2 dimensional art work.
* Determine the students' success in using the sculptural material and in understanding the concept of symbolism.

ENRICHMENT ACTIVITIES

* Visit a museum exhibit of sculpture.
* Create a class sculpture that uses symbols that represent all the students.

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UNIT VII - CHINA

This Unit Includes The Following:

Vocabulary

(Based on Student Notes - "THE ARTS OF CHINA")

Student Notes On The Following Topics

"THE ARTS OF CHINA"

Questions Related To "The Arts Of China"

Teacher Lesson Plans

"SAYINGS AND PROVERBS"
(Student Notes On Confucianism)

"CIRCULAR VISUAL DIARY"

"GOOD LUCK SYMBOLISM"
(Student Worksheet On Good Luck Symbols)

VOCABULARY

Taoism - A Chinese mystical philosophy founded by Lao-Tzu in the 6th century B.C.

Ming ch'i - (Ming-chee) small sculptures found in ancient tombs

Sutra - teachings of Buddha

Calligraphy - the art of writing

Sericulture - the art of raising silk worms

Woodblock - method of printing invented in China which enabled work to be mass produced

Pagoda - circular or octagonal buildings that were originally built to mark the spot where the relics of the Buddha were buried

Yin and Yang - the negative and positive principles of the universal life. Yin signifies earth, moon, darkness, quiescence, absorption, female, Yang signifies heaven, sun, light, male.

STUDENT NOTES

AN INTRODUCTION TO THE ARTS OF CHINA

The Chinese civilization is the oldest continuous civilization in the world. Though foreigners invaded China many times, they never conquered the country completely. Instead they adopted the language, the traditions and the arts, keeping them alive until today.

Chinese history is divided into periods called dynasties. A dynasty is a succession of rulers of the same family. The *Shang* people of the earliest known dynasty (16th to 15th centuries B.C.), practiced *Taoism*, had a written language and a knowledge of bronze casting. The Shang bronzes used for religious ceremonies are among the most celebrated of China's early art.

Taoism is a philosophy towards life that gained popularity in China sometime around 300 B.C. It is however, a religion that began sometime in 100 B.C. The word *tao* means the "road or way." The tao represents the characteristics or behavior that makes each thing in the universe what it is. *Taoists* traditionally revered the forces of nature, and taoism had a profound effect on the arts of China, especially painting.

Taoism as a religion was influenced by Chinese folk religion. It teaches that everyone should try to achieve the goals of happiness and immortality. There are many deities in Taoism, some of whom are ancestors and others are the spirits of famous people.

The Taoists' search for knowledge concerning nature led many believers to pursue various sciences, such as alchemy and astronomy. The Taoists' primary interests were in health and vitality.

In the Taoist philosophy nothing is permanent:

- action reverts to quiet
- the agitated storm tossed sea resumes its calm
- the flowering tree sheds its leaves and seeds to come back to life again
- seasons follow each other
- light alternates with darkness
- the tides ebb and flow

It is believed that disturbances in human events such as social injustice and oppression upset this equilibrium of forces producing disturbances in the elements such as floods, famine and the appearance of comets. They believe that we influence the elements and they influence our lives and that good and evil compliment each other in life (life is a mixture of good and bad.) They also believe that events in life move in cycles. No man remains in a permanent disadvantage. History follows a zigzag course of progression and retrogression. Good and evil are often disguised phases of the same movement.

Taoists believe in following the way of the universe in all endeavors, and not attempting to interfere. To refrain from interfering with what is natural is called "non-action."
They believe in living a simple, spontaneous and meditative life.

In 67 A.D. *Buddhism* was introduced into China by Indian monks. Buddhism transformed much of China's art. The use of the human figure was emphasized, and sculpture in the round, often larger then life, became more important. At *Yun-kang* in northwestern China is a statue of Buddha, 45 feet high, seated outside one of the early cave temples. This colossal statue is one

example of Buddhist impact on China and its culture.

CHINA'S ANCIENT TOMBS

Tombs from nearly three thousand years ago have been found in China. The construction of these tombs and the artifacts found inside them give us insight into the lives of people during that period of time. The tombs and funerary monuments were built with hollow tiles. Designs were stamped with carved wooden blocks while the clay tiles were still wet. Often the blocks were painted different colors. These tiles are among the earliest known examples of colored pictures.

The tombs contained many different types of artifacts. One type of object found in the tombs are called *ming ch'i*. Ming ch'i are small sculptures that showed aspects of the daily life of the ancient Chinese people. They were usually made out of clay and baked in a kiln. Often details were emphasized by the use of painted glazes. Tiny carved jade animals were also found in these tombs. The ancient Chinese believed that jade, possessed magical powers.

They also believed that after death part of a person's soul remained close to the earth and longed for company. In ancient times human sacrifices were made and placed in the tombs to serve the lonely spirit. Later, figures were placed in the tombs as substitutes for these sacrifices. Today the custom of providing company for the dead still continues in China, but the figures have been replaced by paper objects, which are burned during the funeral ceremonies as well as on special holidays.

CHINESE ARCHITECTURE

Walls are important features in traditional chinese architecture. Protective walls enriched many palaces as well as private buildings and even whole towns and cities.

Traditionally Chinese architects were concerned with blending their buildings into their surroundings. Architecture was fitted into nature rather than imposed on it. In traditional Chinese architecture the buildings and their details are carefully balanced and their designs symmetrical. Usually buildings are arranged in a logical and balanced plan, and each proportioned to match the ones next to it. There is uniformity in size, shape, spacing and color. Steps and gateways are designed to conform to the Chinese notions of proper design. This concern for order reflects Confucian traditions.

Overhanging balconies and roofs in the pagoda style are typical in traditional Chinese houses. Walls are often sliding doorways that open to reveal gardens. The walls are either painted or lacquered red. The corners of the roofs are flared and curved upward. Roofs are covered with glazed tiles, traditionally the use of marble or ceramic tiles indicated the status and the wealth of the owner.

Throughout its history Chinese artists have created beautiful objects using silk, paper, porcelain, gold, jade, lacquer, wood and stone. These works of art have made China world famous, attracting many foreign traders.

CALLIGRAPHY

Chinese scholars were especially trained in calligraphy, the art of writing. It is considered to be the most beautiful art form. The tools and materials used in calligraphy -- ink, paper, broth, and ink-slab -- are referred to as the "four treasures or invaluable gems." Traditionally painting and writing were regarded as related arts, which used the same implements: the brush and ink.

Thus, in Chinese calligraphy, art and language are combined in a very special way. The meaning of the characters fuses with the art of writing them down. The beauty of the forms themselves and the energy instilled in them by the artist are as important as the message. The artist spends a lifetime studying and copying master calligraphers and developing skills with his/her brush.

PORCELAIN

Pottery was one of the earliest crafts practiced in China. Porcelain, considered to be the finest of all pottery, was invented by the Chinese in the ninth century. It is made by mixing a fine, white clay called kaolin with special minerals and coal dusts. Unlike ordinary ceramics, which are fired at relatively low temperatures, porcelain is fired at an extremely high temperature. After the initial firing a glaze is applied to the piece and it is fired again. The resulting piece is a hard, thin and translucent pottery that has been a highly prized item for many centuries.

SERICULTURE

As early as 1300 B.C. the Chinese people had developed *sericulture*, the art of raising silk worms, extracting the silk from their cocoons and using it for threads. But it was only in the second century B.C. that silk was exported to other parts of the world. The early names by which China was known, i.e., Seres, Tsin, Sinem, and Sereca, all refer to the country as the land of the silk. With brilliantly dyed silk threads, as well as threads of gold and silver, the Chinese wove and embroidered luxurious fabrics, which came to be prized throughout the world. Traditionally in China each person was entitled to robes decorated with symbols and colors appropriate to his or her rank or status.

PAPER, INK AND THE WOODBLOCK

Paper was first invented in China around 105 A.D. The first paper was made from the bark of trees; later other materials, such as wood-pulp, reeds, rice straws and rags were used to make the mixture that was then pressed into thick sheets. The knowledge of paper making spread very gradually to other parts of the world, not reaching Italy until 1276. Mills were not established in England until 1495.

Wei Tan is credited with having created an indelible ink in 251 A.D. by mixing lampblack with varnish, porkfat, musk, and gold leaf. Woodblock for printing can be traced to the *Sui Dynasty* (A.D. 581-618). Woodblocks allowed for the reproduction of drawings in quantity making them available to many people. By the time of the *Sung Dynasty* (960) line prints were colored by hand and woodblock books of very fine quality were being made. The art of printing with woodcuts was not widely used in Europe until the fourteenth century - some 900 years after the invention of printing in China.

PAINTING

According to historical records, the art of painting had its origin in China some five centuries before Christ. Traditionally Chinese painters were not concerned with the actual appearance of things, rather painting was judged by the degree to which the spirit of the object or the mood of the moment was captured. The artist concentrated on a particular scene and then allowed his/her mind to dwell on the scene for some time. Then he/she painted the scene or image as he/she remembered it. Sections of the painting were frequently left unpainted, and the viewer was expected to participate by filling in the blank areas. Brush strokes were quick and required much technical control; no erasures or corrections were permitted.

In fact, traditional Chinese writing is based on the brushstrokes that are used in calligraphy.

In general, traditional Chinese painting stresses the harmony and order in nature. In landscape paintings, people are small figures in the scene; they do not dominate the scene. Also space and spacial relationship are handled differently than in Western art. For example objects that recede into the distance rise higher than the objects in the foreground, whereas in Western art the objects get smaller as they go back.

CHINESE MYTHOLOGY

Chinese mythology is very complex and would take many pages to explain all the characters and stories. However, knowledge of some of the mythology will help make the images in Chinese art more understandable. The concept of Yin and Yang and "The Monkey Spirit" will help students to begin to understand the significance of mythology in Chinese culture.

Note to the Teacher - These following two summaries of Chinese mythology can be used as the basis for a lesson in illustration or cartooning.

PAN KU THE CREATOR (YIN AND YANG)

A fundamental concept in Chinese thought is that the universe is made up of two forces: *yin and yang*. Yin and Yang are opposing forces that work together to create a balance. It is believed that harmony can be achieved only when these forces stay in balance.

One legend has it that in the separation of chaos into *yin* and *yang*, the first being, *Pan Ku*, was brought into existence. In his hands he held a chisel and a mallet; with which he carved out the world. Pan Ku separated sky from earth. The light, pure sky was Yang, and the heavy, dark weight of the earth was Yin. He grew six feet a day and lived for 18,000 years. The vast Pan Ku himself filled the space between earth and sky. He chiseled out earth's rivers, he put the great seas where they are now, he scooped out the valleys. It was easy for him to layer the mountains and pile them high. Then Pan Ku placed the stars and the moon in the night sky and the sun into the day. Only when Pan Ku died was the world completed. The dome of the sky was made from Pan Ku's skull. Soil was formed from his body. All plant life came from Pan Ku's hair. Thunder and lightening were from the sound of his voice. The winds and clouds his breath. Rain was made from his sweat and the parasites that infested his body became all of human kind.

The form of Pan Ku vanished in the making of the world. After he was gone, there was room for pain, and that is how suffering came to human beings. He completed the creation of the world by means of his own sacrifice. Because god was sacred, humanity was sacred. But, by losing the living god Pan Ku, humanity lost its' creator and therefore suffers forever.

Pan Ku is sometimes depicted as a giant, with horns curved above his head and tusks jutting from his jaws. Other versions of the Pan Ku story have his body becoming different things.

THE MONKEY SPIRIT

(As told in the late 16th century Chinese fiction Journey To The West, which is loosely based on the famous pilgrimage of *Hsuan-tsung* (596-664), a monk who went from China to India in quest of Buddhist scriptures. The story is one of the most popular works of action in China to this day.)

The Monkey Spirit

A monkey was born from a stone egg that had been fertilized by the wind as it lay on the peak of a mountain. For having found a heavenly grotto in which other monkeys could reside safely, the stone monkey became the Monkey King of the monkey tribe. He soon became very adept at magic arts and learned skills from a Taoist immortal who among other things gave him the personal name of Discoverer of Secrets, and taught him to change his shape at will and to fly through the air. The Monkey King organized all the monkeys and slew a monster who was persecuting them. He obtained a magic weapon from the Dragon King of the Eastern Sea with which he began to make himself a master of the four quarters.

After a great feast given in his honor, Monkey fell asleep in the shade of a pine tree. In his sleep he saw two men approach. They tied him with rope and dragged him to the King of death, who had him chained in the Region of Darkness.

However, he broke his bonds and stole the register of deaths from which he deleted his own name and that of all monkeys making them immortal. As a result of all the trouble which he caused he was summoned to Heaven to explain his conduct. The Lord of Heaven made him Minister of the Heavenly Stables to keep him quiet.

All was peaceful until the Monkey King learned from the other ministries that his new position was one with no rank. Angrily, he

started breaking everything up in heaven and then withdrew to a mountain. The Lord of Heaven called for a siege of the mountain, but was repulsed by the Monkey King. Seeing that the only way to keep him from doing more harm was to keep him in heaven under their watchful eyes, the Lord of Heaven and his followers agreed that the Monkey King would be accorded a new title, The Great Sage, Equal to Heaven. When the Monkey King heard of his new position, he agreed once again to behave himself. Unbeknownst to the Monkey King, his new title was an empty title with no official duty or salary attached to it. His residence was built next to the Garden of Immortal Peaches, a source of immortality. But because he had no duties, he idled away his time becoming chummy with various stars and heavenly constellations. Other immortals, worried that the Monkey King's idleness would lead to more roguery, asked the Lord of Heaven to give him a duty to perform. Thus, the Monkey King was made Superintendent of the Garden of Immortal Peaches.

Unfortunately he was not invited to come to the Peach Festival (held every 3000 years,) and to revenge himself he not only ate all the food and wine prepared for the feast but also stole the pills of immortality. As the Monkey King had already eaten the peaches he was therefore made doubly immortal.

He retired to his mountain kingdom, but his irresponsible behavior had by now infuriated all the gods and goddesses. After a long siege in which the Monkey King employed all his magic skills to avoid defeat, he was finally captured and brought before the Jade Emperor, who condemned him to death as a criminal in revolt against the Heavenly Throne. The sentence could not, however, be carried out because the Monkey King was protected both by the peaches and the pills. He was handed over to *Lao Tzu* (the father of Taoism) to be distilled in the alchemists' furnace.

The furnace was heated to white heat for forty-nine days, but at the end of this time the Monkey King lifted the lid and threatened to destroy Heaven. In despair, the Jade Emperor sent for the Buddha, who asked the Monkey King why he wished to possess Heaven. The Monkey King's reply was that he knew with certainty that he was sufficiently powerful to rule Heaven. When the Buddha demanded proof for his claim, the Monkey King explained that he was immortal, invulnerable, able to change his shape in 72 different ways, to fly through the air and to leap a distance of 108,000 *li*.

The Buddha doubted whether the Monkey King could even jump out of the Buddha's palm, but agreed that if the Monkey King was successful, then he was surely entitled to rule Heaven. So the Monkey King leaped into the air and sprang across Heaven to the furthest corners of the earth, where he came to rest at the base of a great mountain, where he urinated as animals do when they wish to make out territory of their own. Then he returned in a single bound and confronted the Buddha.

But the Buddha laughed at his claim of having traversed the whole universe at a single bound and showed him that the mountain where he had urinated was but the base of one of the Buddha's fingers and that he had not even escaped from the palm of the Buddha's hand. Then the Buddha created a magic mountain and shut the Monkey King up within it.

Here he would have remained but the Goddess of Mercy obtained his release so that the Monkey King might accompany a monk on a great pilgrimage to the Western Paradise (India) to get authentic versions of the Buddha's teachings. The Monkey King swore faithfully to obey his new master and to protect him from perils. He did this despite many temptations and dangerous situations on the way.

On their return the turtle who was carrying them across a flooded river, left them to sink, because the Monkey King's companion had not fulfilled a promise he made to turtle on the way to the destination. But, they swam safely to shore and were greeted with great honors by the Emperor of China and the people.

Their final honors came from a heavenly committee of welcome presided by the Buddha Yet To Come. The Monkey King was made God of Victorious Strife. At the beginning of the pilgrimage a helmet had been fitted on the Monkey King's head which contracted upon his skull when he was wayward or wanton. The agony of the contractions had caused him to refrain from wickedness. When, therefore, he was given his new title, the Monkey King begged to have his helmet removed since he had now become an enlightened one. The answer that was given was that if the Monkey King was indeed enlightened, the helmet would have gone of its own accord. The Monkey King reached up to feel his head and found that the helmet had disappeared.

QUESTIONS RELATED TO THE STUDENTS NOTES ON CHINA

1. How did Taoism influence the art of China?
2. How did Buddhism influence the art of China?
3. What were the subjects for ming ch'i's?
4. What does a dynasty represent?
5. What are some of the qualities of Chinese calligraphy?
6. Why was the invention of porcelain important?
7. What is sericulture?
8. What is the significance of the invention of the woodblock?
9. What is a pagoda?
10. Describe the difference between Chinese and Western perspective?
11. Why do Chinese artists leave empty spaces in their paintings?
12. Describe the equilibrium of forces in Taoism.
13. Explain the concept of Yin and Yang in Chinese philosophy.
14. What is a moral you can learn from the "Monkey Spirit?"
15. Compare elements of Chinese architecture to elements of American architecture.

SAYINGS AND PROVERBS

PROBLEM STATEMENT
How do cultures pass on codes of behavior from generation to generation? How can we design a picture using a proverb or saying?

MATERIALS
Student Worksheet "Confucianism," scrap paper, drawing materials. (This project could be done in collage, paint, colored pencil, etc. The teacher will select the appropriate medium.)

PERFORMANCE OBJECTIVES
The students will be able to;

* Discuss the significance of Confucian thought to Chinese culture. Discuss how patterns of behavior are passed on from generation to generation in different cultures.

* Research sayings, proverbs and stories that teach codes of behavior of different cultures including their own. Discuss the significance of such information.

* Choose a saying or proverb from any culture that has meaning and create a design using an original lettering style and visual symbols that represent the culture of origin.

MOTIVATION
* The teacher will distribute the student work sheet "Confucianism" and discuss with the class the significance of Confucius thought to Chinese culture and the spread of Confucianism to other Asian cultures.
* The students will research sayings, proverbs and stories, from other cultures that teach codes of behavior and/or how to live life in a better way. (This could be done by taking the class to the school library or as a homework assignment.) The students will share their information with the class.
* Discuss with the class the importance of the family in Chinese culture and other cultures. Discuss the breakdown of the family in contemporary American culture; the effect on traditional codes of behavior and the value of codes of behavior.

DEVELOPMENT

* Display reproductions of art works that have as their theme sayings, mottos, etc. (they could include cross stitch designs, calligraphic designs, plaques, etc.) Ask students to compare and contrast these designs.
* Tell the students that they are going to create a design using a saying, motto, or proverb that represents a particular culture. They will be required to use original lettering and to create a border design using visual symbols that represent the culture.
* Based on their research ask students to make a list on the board of possible sayings, mottos, proverbs that they could use in creating their designs.
* The teacher will show students examples of original lettering styles.

PROCEDURE

The teacher will demonstrate how to make thumbnail sketches for this project and skills and techniques using the materials.

The students will:

* Make a number of thumbnail sketches of possible ideas.

* Develop the best idea into a rough draft.

* Create the final work using the assigned materials.

EVALUATION

The teacher will display the completed work.
Class critique will include:

- Did the students fulfill the assignment in doing the required research?
- Did the students create original lettering styles?
- Did the students use visual symbols related to the origin of the culture?
- Does the work show adequate skill and technique in the use of the materials?

ENRICHMENT ACTIVITIES

* Interview people in your neighborhood to gather information regarding sayings, proverbs and mottos.
* Compare and contrast the sayings of different cultures to find common concerns and ideas.

STUDENT NOTES

CONFUCIANISM

Confucius, the famous Chinese philosopher, lived between 551 - 478 B.C. in China. His philosophy of life had a great impact on Chinese culture. *Confucianism* is characterized as a system of social and ethical philosophy rather than a religion. Building on China's ancient religious foundation, Confuscius wanted to establish social values, institutions and ideals that would make traditional Chinese society stronger.

The ideas of Confucius and his followers penetrated to the very center of the lives of ordinary Chinese people. These ideas became the guiding principles of Chinese life, giving focus and structure to what it means to be human.

Confucius taught that all human relationships involved a set of defined roles and mutual obligations; each participant had to understand and conform to his or her proper role in order to reform and perfect society.

Confucianism taught that a man of humanity practices five things;

1. earnestness
2. liberality
3. truthfulness
4. diligence
5. generosity

Confucius was not concerned with such matters as the meaning of life and death or the destiny of the soul. The only reward he offered his followers was the feeling of peace that comes from having made use of ones life well.

SAYINGS OF CONFUCIUS

By nature men are pretty much alike; it is learning and practice that set them apart.

The superior man's respect extends to all. It is at its greatest when he respects himself.

Do not worry about having a high position. Worry about filling the one you have.

Don't worry about who knows you. Just make sure you are worth knowing.

A superior man demands much of himself; a small man demands much of others.

A superior man willingly helps others attain what he himself desires.

When you see a superior man, imitate him, when you see a small man, compare him to yourself.

Heaven's purpose is contained in our nature.

There is a "path" which when followed, one is brought into harmonious action with nature.

Virtue never lives alone. It attracts company.

When people are educated, the distinction between classes disappears.

As a son, practice filial piety. As a father practice kindness.

Ta Maoxomphu, Washington Irving High School

Richard Medina, Washington Irving High School

Tabitha Gamonski, Washington Irving High School

A CIRCULAR VISUAL DIARY

PROBLEM STATEMENT
How can we understand the concept of cycles as represented by visual symbols? How can we create a personal visual diary using a circular design?

MATERIALS
Reproductions of examples of circular designs found in different cultures, student handouts on "Chinese Lunar Calendar," scrap paper, drawing paper, pencils, pen and ink or marker.

PERFORMANCE OBJECTIVES
The students will be able to:

* Analyze the "Chinese Lunar Calendar." Compare and contrast to cyclical symbolism in our culture and other cultures.

* Demonstrate an understanding of the circle as a tool in design by creating a cyclical design.

* Develop skills and techniques in using art materials.

MOTIVATION
* Look at the handout "Chinese Lunar Calendar." Discuss the concept of a cycle as expressed in a cyclical design. Discuss the symbolism of animals in the Chinese lunar calendar.
* Discuss the concept of cycles in our culture; time (clock), seasons, months of the year, weather, life cycle, etc..

DEVELOPMENT
* Display reproductions of circular designs found in a number of cultures and discuss the concepts behind the designs. For example;

India - The mandala represents the cycle of human experience to spiritual awareness.

Zodiac - (not attributed to a particular culture early examples found on prehistoric rock paintings) The symbols represent characteristics attributed to the paths of constellations, the sun, moon and planets and the belief that they influence human affairs.

Native American - Native Americans designs are usually in a cyclical form because the circle represents the cycles of nature and life. Native American cultures believe that the power of the world is based on the circle.

Aztec Calendar - Taken from the Mayan culture the Aztec calendar represented time through mythical and magical concepts.

Kongo Cosmogram - (Kongo civilization of western Africa) They believed that life had no end because of it's cyclical nature. They used the spiral shape of the kodya shell as an architectural motif creating concentric circles in the royal enclosure, a newly elected king makes a circular tour of his domain, cosmograms were drawn on the ground for initiation and meditation purposes.

* Tell the students they will be creating circular designs that represent their life experiences. In the center of their design will be a picture of themselves (photo or drawing). They will be required to complete the design with visual symbols that represent their lives.

PROCEDURE

Teacher will demonstrate using a compass to create a structure for a circular design and the proper uses of paints and brushes.

Students will:

* Practice using the compass.

* Create a number of thumbnail sketches of possible circular designs of their life cycle symbols.

* Choose the most successful design and work up to a rough draft and experiment with possible color ideas.

* Transfer the design from rough draft to final paper and paint.

EVALUATION

Teacher will create a display of the completed work for the class to critique. The art work will be evaluated in terms of:

* Does the work exhibit knowledge of the basic elements of design?
* Does the work show that the student understands the problem?
* Does the work demonstrate a mastery of the materials?

ENRICHMENT ACTIVITIES

* At the appropriate time of year have a class New Year celebration that represents a culture that is unfamiliar to the students.
* Visit the Museum of the American Indian and draw several examples of circular designs. Research the symbolism of the designs.
* Research the Indian mandala, the Aztec calendar, the Chinese Yin and Yang symbol, the Kongo cosmogram or any other circular symbolism and share the information with the class.

GOOD LUCK SYMBOLISM

PROBLEM STATEMENT
What is a good luck symbol? What are some of the good luck symbols found in different cultures? How can we create a symmetrical design using personal good luck symbolism?

MATERIALS
Student Worksheet "Chinese Good Luck Symbols," scrap paper, tracing paper, drawing paper, black marker, pen and ink.

PERFORMANCE OBJECTIVES
The students will be able:

* Understand the concept of the good luck symbol as represented in the Chinese Culture.

* Compare and contrast the concept of the good luck symbol in a number of different cultures as well as their own.

* Examine their values and attitudes towards the concept of good luck symbolism.

* Use personal good luck symbols or symbols that represent their future goals to create a symmetrical design.

MOTIVATION
* Show the class a rabbit's foot, a horse shoe, a four leaf clover, etc.. Have them identify these as good luck symbols that they are familiar with.
* While discussing the concept of the good luck symbol ask some of the following questions -

- Why do people have a need to believe in good luck symbols?
- How do you think an object becomes a good luck symbol?

* Use the worksheet entitled "Chinese Good Luck Symbols" and discuss the origin of some of the Chinese good luck symbolism. (As a homework assignment ask the students to research good luck symbolism found in other cultures including their own)
* Ask the students to share the information from their homework assignment with the class.

DEVELOPMENT

Teacher will demonstrate the use of tracing paper in reproducing a design four times making it symmetrical (fold a piece of tracing paper into four parts keep the paper folded and draw the design on to the tracing paper then trace the design on to the three other boxes on the tracing paper.) Then demonstrate how to use black marker or pen to color in the negative and positive shapes of the design.
The students will:

* Use scrap paper to draw a number of visual images that represent their good luck symbols.

* Take these visual images and arrange them into an interesting design.

* Experiment with marker or pen to create contrast between the negative and positive shapes.

* Fold the tracing paper into four parts and put the design on one of the boxes.

* Trace the design on to the three other boxes.

* Transfer the design to a piece of drawing paper.

* Add marker or ink to the design.

EVALUATION

The teacher will display the completed work.
Class critique -

- Do the art works demonstrate that the students understood the assignment?
- Which designs used the concept of symmetry successfully?

ENRICHMENT ACTIVITIES

* Research artists who have used repeat patterns in their artwork and write a paper based on the research.
* Examine the symmetrical patterns found in the designs of a number of different cultures. Create a series of drawings using the repeat pattern in different contexts.
* Research good luck symbolism in Chinese paintings. Present a report to the class on this topic.

STUDENT WORKSHEET

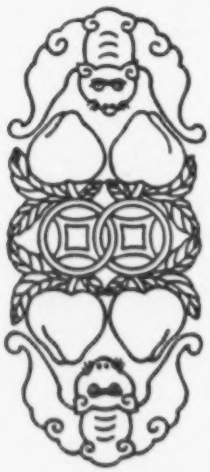
CHINESE GOOD LUCK SYMBOLS

In the Chinese language words have more then one meaning. Therefore, words that symbolize good or lucky meanings are often represented by visual images that happen to have the same pronunciation.

SYMBOL	CHINESE PRONUNCIATION
bat	fu
luck	fu Therefore a bat is a symbol for luck
fish	yu
plenty	yu Therefore a fish is a symbol for plenty and wealth.
seed	zi
son	zi
deer	lu
official salary	lu Therefore a deer is a symbol of a good job as an official - giving the person wealth.
carp (a fish)	li
chestnuts	li
profit	li Therefore a carp fish, and chestnuts are symbols of profit and success.

bat = luck
peach = long life
coin = wealth, luck, long life
fruits or flowers with many seeds = children

symbols for a long life and health are: peach, lotus, tiger and insects (they protect)

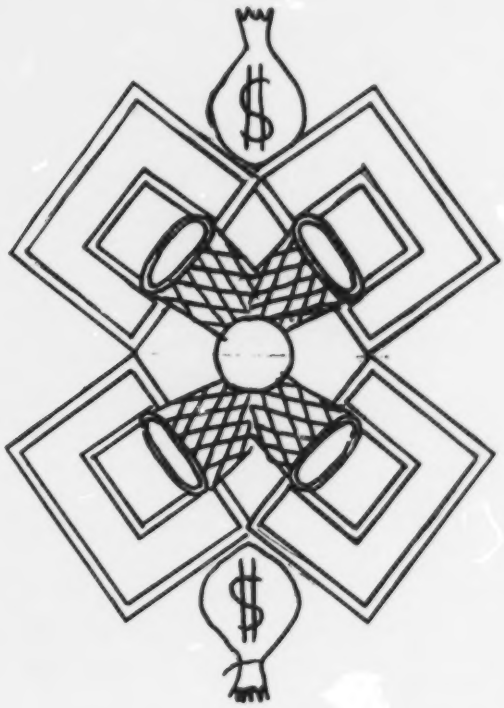


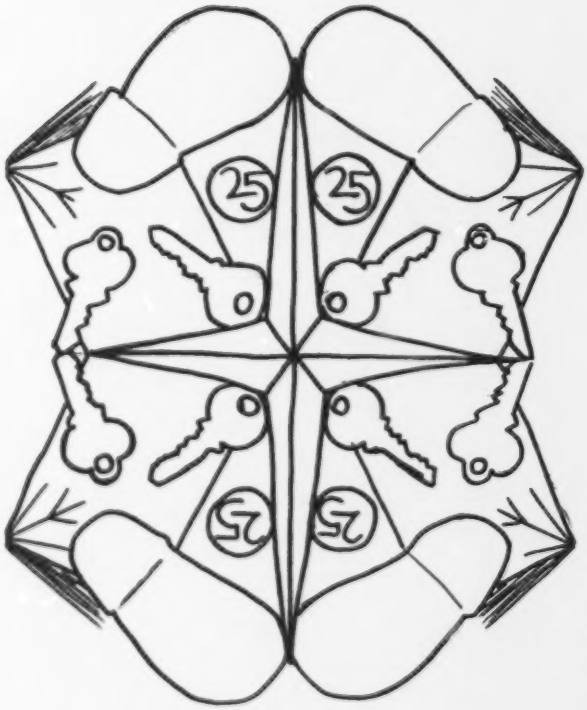
PEACH
(LONG LIFE)

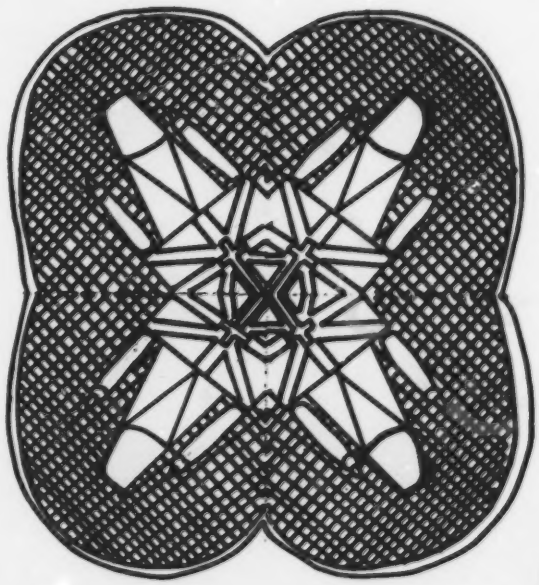
BAT
(LUCK)

COIN
(WEALTH, LUCK, LONG LIFE)

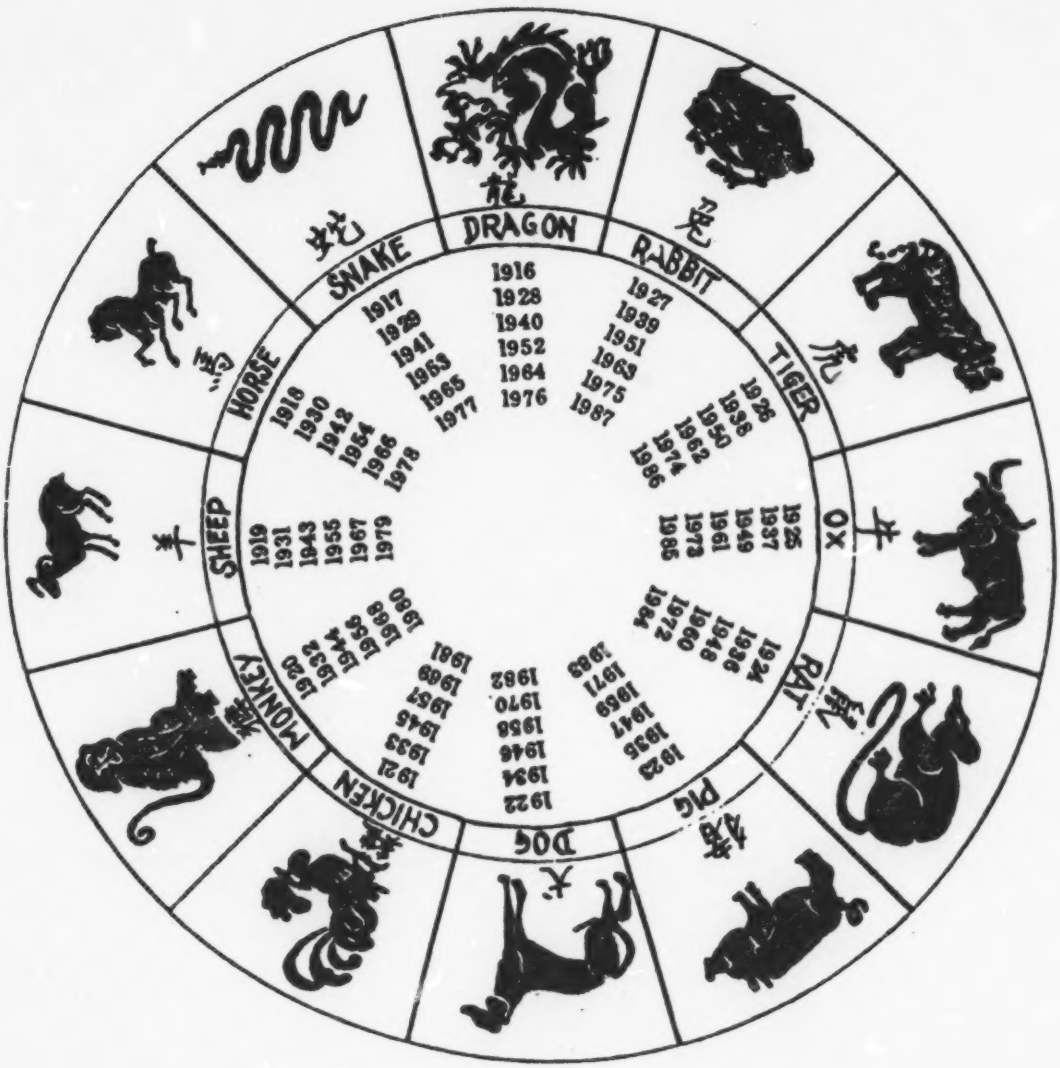
Washington Irving High School Student Samples of Good Luck Symbols







Chinese Lunar Calendar



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UNIT VIII - JAPAN

This Unit Includes The Following:

Vocabulary

(Based On Student Notes - "THE ARTS OF JAPAN")

Student Notes On The Following Topics

"THE ARTS OF JAPAN"

Questions Related To "THE ARTS OF JAPAN"

Teacher Lesson Plans

"ENVIRONMENTAL ISSUES AND THE HAIKU"
(Student Worksheet on Haiku)

"SURREALISM AND JAPANESE MUSIC"

"ILLUSTRATIONS INSPIRED BY THE TANABATA FOLK TALE"

VOCABULARY

Shintoism - native religion of Japan

Kami - (Kah-mee) Shinto deity; a divine being

Torii - (toe-ree) arch at the entrance of a shrine

Tokonoma - (Toe-koe-noe-mah) alcove in a Japanese-style room used to display art

Ikebana - (Ee-kah-bah-nah) the art of arranging flowers

Calligraphy - the art of writing

Kana - (kah-nah) Japanese phonetic alphabet invented in the Heian period (94 - 1192)

Kanji - (Kahn-jee) Chinese characters used in Japanese writing

Emaki - (Ee-mah-kee) hand scrolls that illustrate stories with a sequence of paintings

Ukiyo-e - (You-kee-yo-eh) a picture (color print) of scenes of everyday life popularized during the Edo Period (1603-1868)

Lacquerware - a technique used to create smooth varnished surfaces

Bonsai - miniature trees in pots or the art of growing miniature trees

Noh - (No) the oldest form of Japanese theater

Bunraku - (Boon-ra-koo) a form of puppetry

Kabuki - (Kah-boo-kee) a Japanese dramatic art form popularized in the 16th Century

Shamisen - (Shah-mee-sen) a three stringed musical instrument

Haiku - (Hi-koo) a form of Japanese poetry

STUDENT NOTES

THE ARTS OF JAPAN

RELIGIONS AND ART

In the course of it's long history, Japan has imported and absorbed many ideas and practices, including religious beliefs, social patterns and concepts of government, from the Asian continent and in more recent times from the West. It has, however, maintained a distinct national culture, much of which has been shaped by Japan's indigenous religion, *Shinto* -- literally, the "way of the gods."

Central to Shinto beliefs is a Japanese sense of intimacy with nature's awesome forces as embodied by myriad spirits, or *Kami*, that animate the human and natural world. Also rooted in shintoism is the ancient reverence for the divine ancestry of the land and its rulers. The founding myth of Japan tells of the divine couple, *Izanagi* and *Izanami*, who created the islands of Japan and parented numerous gods and goddesses, chief among them is the sun goddess, *Amaterasu*. According to legends, *Jimmu Tenno*, who was supposed to have founded the Japanese empire in 660 B.C., was her direct descendant. All subsequent Japanese emperors trace their ancestry to him in an unbroken line, including the present emperor, and it is this symbolic heritage rooted in Shinto beliefs that uniquely binds all Japanese to this day.

It was, however, only in response to Buddhism, introduced to Japan by Koreans in 538 A.D., that Shinto became formulated as a religious system. But since Shinto, unlike Buddhism, had no scriptures or dogma, worship became central to the religion. Festivals celebrating such annual events as the spring planting and the fall harvest came to be associated with Shinto worship. Shrines serving as abodes for the kami, were built and over time the physical features of the shrine became standardized. There also developed a distinct priestly class to oversee all Shinto rituals. And it was through these means, rather than through sermons or study, that Shinto attitudes and values - characterized by a sense of gratitude and respect for life, an appreciation of the beauty and power of nature, a love of purity and (by extension) cleanliness, and a preference for the unadorned in the area of aesthetics - were transmitted.

On the other hand, Buddhism boasted a one-thousand year long history and practice. It also brought with it an enormous body of literature and doctrine, an established priesthood, and a highly developed tradition of religious art and architecture, all of which Shinto lacked in the sixth century.

Buddhism taught that life is sorrowful because all beings are bound to an endless cycle of birth, death and rebirth by desires and attachment to the physical world. It taught that the only way to break the endless cycle of reincarnation is by attaining spiritual enlightenment through meditation and high moral conduct.

From earliest times Buddhism in Japan had close connection with government and the ruling court and for many centuries Buddhism was the principal artistic stimulus in Japan. With the court's patronage, Buddhism gave rise to some of the finest cultural achievements in the fields of architecture, sculpture, painting, and decorative arts.

After the 15th century, however, more worldly themes, especially those inspired by

Japanese literature, the daily activities of people, and famous places of Japan, became popular subjects for Japanese artists. Art workshops were established along hereditary lines with family identities and styles.

Even after centuries of constant interaction with Buddhism, Shinto has maintained its central place in the Japanese religious tradition. Today Shintoism and Buddhism, which have long existed side by side, sometimes blending together in popular practice, play an overlapping role in the daily lives of most Japanese people.

ARCHITECTURE

Shinto Shrines - Shinto shrines are usually located in quiet spots of natural beauty and are often located on hillsides in wooded areas. A path leads to a *torri*, or a gate-like arch made of wood or stone, which separates the ordinary world of human beings from the sacred place of *kami*. The shrine itself is in two parts. There is an outer area where people worship and an inner area where the *kami* is believed to dwell. Only a priest can enter the inner area and then only on special occasions. Worshippers wash their hands in an act of purification and, entering the shrine, they ring a bell. The ringing of the bell drives away evil spirits and lets the *kami* know their wish to worship.

Japanese Homes - Traditional Japanese homes are characterized by the simplicity of design, use of natural materials and its sense of harmony with the environment. Translucent sliding panels serve as doors and windows; opaque paper panels serve as interior walls and doors. Some opaque paper panels are painted on one or both sides with continuous scenes of landscapes and figures. When the translucent panels are open, the garden becomes part of the living area of the home. Home furnishings in traditional Japanese homes are simple. Since the Japanese traditionally sit and sleep on the floor, using a low table and cushions for eating, and quilted bedding for sleeping at night, it is customary to remove one's shoes before entering a Japanese home. Although most modern Japanese homes are Western-style structures, many homes have at least one traditional Japanese-style room in which there is a *tokonoma*, an alcove in which a long picture scroll is displayed along with a flower arrangement. In some homes, the flower arrangements are displayed according to the rules of *ikebana*, the art of flower arrangement that dates back to the 15th century. The different positioning of the flowers in the container symbolizes the heaven, earth and humanity. The flowers themselves also have meanings. A full-bloom flower represents the past, a half-opened flower stands for the present, and buds suggest the future.

The garden is an important feature of the Japanese home. The art of landscape gardening was developed as early as the 6th century. Traditional Japanese gardens generally feature a careful but seemingly random arrangement of rocks, trees, ponds and running water to capture, in a small area, the essence of nature. The rocks symbolize mountains, the ponds - oceans, the trees - forests, the running water - rivers. Unlike Western gardens, Japanese gardens rarely use flowering plants. Although the garden is still an important feature designed by most modern-day home buyers in Japan, because of the lack of space, especially in metropolitan areas, such traditional gardens as described above are exceptions rather than the rule. In the home of the average Japanese family, gardens could be a tiny border of land arround their house or just potted flowering plants.

PAINTING

Japanese and Chinese art follow many of

the same philosophies. The reason for this is that the Japanese culture borrowed and learned many things from the Chinese culture. One of the principles that Japanese artists learned from the Chinese was the use of "negative space." In this style of painting or ink drawing the artist leaves unpainted or blank areas. When a person views the painting they are supposed to fill in the empty spaces using their imagination. The principle of negative space often gives Japanese and Chinese art a light and floating feeling. The brushwork is kept to a minimum and is considered an art in itself. The artist suggests harmony in nature with just a few brushstrokes and the use of the negative space.

Zen Buddhism, which was introduced to Japan in the 13th century, and its monasteries were, and still are, influential centers of religion, learning and the arts. Zen Buddhist paintings emphasize simplicity and encouraged ink painting instead of the use of brilliant pigments. In creating ink painting, the artist responds without hesitation to a mental image; no corrections are allowed once the brush touches the paper. Created by monks, the art of Zen is intended to aid meditation. It is a form of teaching and also an outward expression of the inner lives of Zen monks. The most common subjects in Zen painting are Zen masters and exemplars of the past. In calligraphy, Zen poems and riddles are transcribed.

Calligraphy, the art of writing, is considered a major art form. At first the Japanese adopted the Chinese system of writing, but, later they developed a phonetic alphabet system called *kana*, which derived from Chinese characters. Today *kana* are used in combination with Chinese characters called *kanji*.

Later artists became interested in landscape painting. Idealistic scenes of mist-shrouded lakes and distant mountain peaks were very popular. Mount Fuji appears in many such paintings.

In later centuries ink painters made large folding screens and sliding door panels that included dashes of color and gold. These doors and screens became a unique Japanese art form. Popular subjects included *samurai*, or warriors, in battle or special events or famous people. Artists also painted scenes described in epics, novels and poems.

NARRATIVE HANDSCROLLS AND PORTRAITURE - "EMAKI"

Emaki are handscrolls that use a sequence of paintings to illustrate stories. Many sheets of paper, or silk were joined together to a length of 40 to 50 feet. Often the text and illustration alternated to tell the story. Wooden panels and hanging scrolls allowed for larger audiences. The tales included: romances, war stories, fantastic legends as well as Buddhist treaties, histories of temples, biographies of Buddhist saints, political satire, and the lives and activities of man.

THE WOODBLOCK PRINT

Woodblock prints gained mass popularity in Japan around the end of the 16th century. Until then woodblock printing had been used almost exclusively for reproducing religious texts and images in Buddhist temples. They captured the attention of a new middle-class market. They were made in large numbers and could be sold cheaply. These woodblock prints were called *Ukiyo-e* (referring to the contemporary life and manners they depicted.) Prints of the pleasures of city life, famous courtesans' portraits, and scenic landmarks were the most popular. The process of creating prints required carving the image into a block of wood (usually cherry wood,

because of its hardness.) After the basic drawing was printed, separate blocks were needed for each additional color. Using a brush the color was put on the blocks over which a slightly dampened soft paper was laid. Then the paper was rubbed carefully to transfer the color.

Japanese woodblock prints had a very strong influence on many European artists. Vincent Van Gogh incorporated many woodblock print images in some of his paintings, as did many of the French Impressionists including: Edouard Manet, Edgar Degas, Georges Seurat, Henri Toulouse Lautrec; the English painter James McNeill Whistler and the American Mary Cassatt and others.

LACQUERWARE

The art of creating lacquerware was popular in Japan as early as 300 B.C. Lacquer is a resinous varnish made from the highly toxic sap of a tree that is a close relative to poison ivy. The sap is collected and prepared yearly in the same way as maple syrup. Notches are cut in the bark of the tree to release the sap. The sap is then heated to remove the excess moisture and impurities. Objects such as boxes, bowls, jewelry, dishes, folding screens etc. are coated with lacquer and put in a warm, humid, draft-free cabinet to dry. High quality lacquerware require 30 or more coats and is very expensive. Lacquer technology advanced greatly with the arrival of the higher arts from China in the sixth and seventh centuries. It became widely used during the Nara period (710-794 A.D.) in the manufacturing of Buddhist images and equipments, scabbards and hilts of weapons, and such. Various styles developed over the years. Sometimes colors and particles of precious stones or metals are mixed with the lacquer for special effects.

ART AND THE TEA CEREMONY

In Japanese culture the serving of tea is an art that dates back to the mid-16th century. Owing its origin to the Zen branch of Buddhism, which is said to have reached China from India in the 6th century A.D., finally arriving in Japan in the 13th century, the tea ceremony simply put involves making tea and serving it in the right surroundings and with the right spirit. Thus everything in the ceremony -- including place, utensils, people -- is carefully chosen. The bowls, tea caddy, tea scoop, kettle and lid rests are valued and in their choice the host expresses his or her taste and cultivation and the guest reveals his or her taste by showing appreciation and recognition of the value of these objects.

THE ART OF BONSAI

The Japanese art of raising miniature trees in pots is at least 1,000 years old. Bonsai trees are carefully pruned, grafted and sculptured. The purpose is to recreate in miniature the suggestion of trees and scenery in nature. A bonsai may be designed to represent a gnarled old pine tree hanging on a cliff, or a windblown landscape with leaning stunted trees, or a small rocky island with a grove of trees. The varieties are as infinite as nature itself.

MUSIC AND DRAMA

Noh is the oldest form of Japanese drama. It was created at the end of the 14th century by a father and son team who made innovations and refinement in an existing popular form of entertainment. All the characters in *noh*, even women are portrayed by male actors who wear masks and beautiful costumes. The dramas usually tell a story of ghosts and demons, gods and warriors, aristocrats and beautiful women. The movements on stage are slow, highly refined and display much grace and beauty.

The traditions of *noh* have been carefully preserved and handed down from generation to generation through families of actors.

BUNRAKU

Bunraku dates from the 16th century and is a dramatic art form in which all characters are played by puppets. The puppets usually range in height from three to four-and-a-half-feet and each puppet is operated by three puppeteers who work together. Popular *bunraku* plays were melodramas based on the life of court nobles and samurai or traditional stories based on historical events. They are narrated in song with accompaniment on the *shamisen*, a three stringed musical instrument. When operating the puppets, the leading puppeteer wears a black robe, while his two assistants wear black robes and hoods. This is in keeping with the Japanese theatrical tradition in which black costumes represent something that is invisible.

KABUKI

Kabuki is perhaps Japan's most famous dramatic art form. It dates from the 16th century. Kabuki features stories about romance, the lives of nobles and warriors, and the lives of the common people. Many of these stories have their origin in the *noh* drama. Although in its early stages of development, the Kabuki players were mostly women, because they began attracting so many male admirers, in 1629 the authorities officially banned women from performing in Kabuki plays. Since that time the characters, including women, have traditionally been played by male actors. Each character is immediately recognized by the costume which is standardized. Movements are faster paced than in *noh*. The performance includes *shamisen*, drum and flute music as well as vocal accompaniment. Kabuki traditions have been carefully maintained to this day and the Kabuki theater retains a wide popularity among Japanese today.

QUESTIONS RELATED TO STUDENT NOTES "THE ARTS OF JAPAN"

1. Which religion is native to Japan?
2. What are *kamis*?
3. How is aesthetic merit (quality of artistic success) judged in Japan?
4. How does this compare to how art works are judged in Western cultures?
5. How does this compare to how art works are judged in other cultures?
6. Can a Japanese person practice Buddhism and Shintoism at the same time? Explain.
7. What does the phrase, "they believed that every bush and tree could speak," used to describe Shinto beliefs mean?
8. Describe the Shinto world view.
9. What are some of the reasons and occasions for worship in the Shinto religion?
10. What things would a Japanese person consider when deciding the location for the construction of a building?
11. Draw a *torii* Gate.
12. Why do worshippers ring a bell before entering a Shinto Shrine?
13. Describe Japanese home furnishings and the reasons for the particular design.
14. Why is it the custom to remove your shoes before entering a Japanese home?
15. Why are most Japanese houses made out of wood?
16. How are Japanese rooms divided?
17. From what country did Japan borrow much of its' art and culture?
18. Explain the use of "negative space" in Japanese art and architecture.
19. List 2 Western artists who were influenced by Japanese art.
20. Why does Mount Fuji appear so often in Japanese art?
21. Why did the woodblock become a popular art form?
22. How is a woodblock different from a painting?
23. Name a Western artist who worked in the woodblock medium.
24. Do we have anything in our traditions that is similar to the Japanese tea ceremony? Explain.
25. In Japanese gardens, what do the following symbolize: mountains? ponds? trees? running water?
26. What is ikebana?
27. In the art of ikebana what is the meaning of the full blown flower?; a half-opened flower?; a bud?
28. What are Bonsai?
29. What is Bunraku?
30. What is Kabuki?

Note to the teacher: These questions can be used in a number of different ways -
- *Homework assignment in conjunction with reading the "Student Notes on Japan."*
- *In class as an exam after the students read "Student Notes on Japan."*
- *In class as a structure for teacher questions.*

ENVIRONMENTAL ISSUES AND THE HAIKU

PROBLEM STATEMENT
How can we create art and poetry that express our concern for environmental issues?

MATERIALS
Student worksheets on the "Haiku Poetry Lesson", reproductions of Japanese art, examples of Japanese haiku and examples of contemporary art that reflect concern for environmental issues. (This project can be done using any art medium.)

PERFORMANCE OBJECTIVES
Students will be able to:

* Discuss Shinto values towards nature. Do the same for Zen Buddhism.

* Analyze reproductions of Japanese art.

* Compare and contrast Japanese values towards nature with those of Native American cultures and American culture (Western industrialized cultures.)

* Discuss changes in American values towards nature as expressed by environmental movements.

* Demonstrate the concept of abstracting from nature by writing a haiku and creating a visual art work.

MOTIVATION
* Have the students read and discuss materials on Shintoism and Zen Buddhism. (The teacher will guide the discussion towards Shinto as well as Zen Buddhist values toward nature and the environment.) Compare these values to those of Native American and Western industrialized cultures toward nature and the environment.
* Display and analyze reproductions of Japanese art. Have the students consider how the art reflects Shinto or Zen Buddhist values towards nature.
* Discuss American renewed interest in nature and the environment and analyze reproductions of contemporary art work that reflect these issues.

DEVELOPMENT
* Discuss the similarities in content between Japanese poetry and painting. Read some Japanese haiku to the class.
* Tell the students that they are going to write a haiku that expresses their feelings about the environment.

* Explain to the students that the haiku form of poetry originated in Japan. It is a form of poetry that consists of 3 lines with seventeen syllables arranged 5-7-7.
* The following haiku were written by students at Washington Irving High School, New York, New York.

Smell of morning smog
rivers with dead fish and frogs
New Jersey for ya! by Fernando Cosme

The sky is above
the land is way below it
What's in the middle? by Tabitha Gamonski

As road ascended
animals run wild in wake
of fast destruction by Violet Matos

* Use the worksheets for "Haiku Poetry Lesson" to help the students develop their haiku.
* Explain to the class that they will use their haiku as motivation for a work of art. The haiku will be included in the final composition.

PROCEDURE

The teacher will demonstrate skills and techniques related to the materials.
Students will:

* Practice skills and techniques related to the material.
* Create at least 4 thumbnail sketches of possible ideas.
* Choose 1 thumbnail to develop into a rough draft.
* Complete a final composition with haiku included.

EVALUATION

The teacher will display art work for class critique in a public space
* Encourage students to discuss the themes of their art work.
* Evaluate students ability to express ideas in a visual medium.
* Evaluate technical skills exhibited in art work.

ENRICHMENT ACTIVITIES

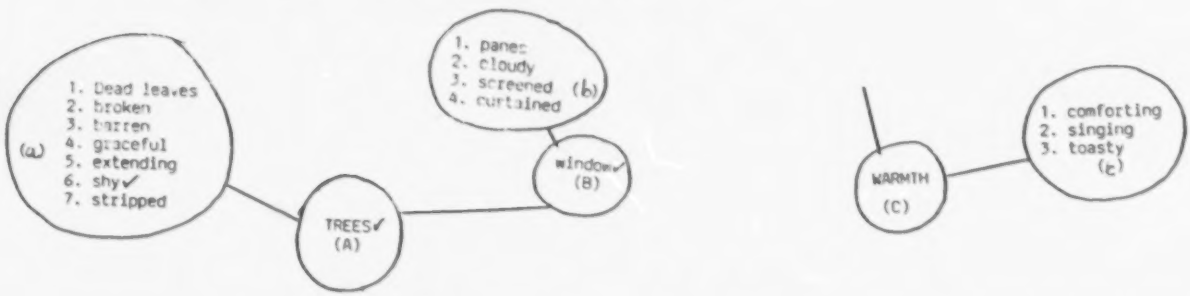
* Students will organize an "Environmental Awareness Day" in the school or community.
* Students will have their work printed in a local newspaper to encourage public awareness of environmental issues.

STUDENT WORKSHEET

Japan has a long tradition in the art of painting and poetry. Many paintings often depict a moment in time -- a cluster of peach blossoms falling to the ground, a bird sitting on a branch, the wind scattering the leaves -- with attention paid to the smallest magical detail of life. This way of seeing and feeling has influenced the way the language is used. And since language, like color and line, can also paint experiences, many poems of Japan have the same subjects as those found in paintings. Usually the poems are short because only the words that are essential to the poem are included and this same artistic style can be seen in the paintings. Both the poet and the artist allow for viewer participation to enlarge the poem or painting.

HAIKU POETRY LESSON

* Think about your feelings concerning the environment.
* Write down one word which comes to mind in circle (A).
* Think of words that connect to the meaning of word (A) and list these words in circle (a).
* Think of a new word related to the environment and write it in circle (B). List words related to the meaning of word (B) in circle (b).
* Repeat this process to fill in circle (C) and (c).



Under the columns for the 5 senses, write any words which can be used in relating any of the 5 senses to your ideas (some senses may not apply)

SIGHT	SOUND	SMELL	TOUCH	TASTE
silvery✓ barren✓	dripping crunching	clean✓ before-spring almost-spring	scruffy rough slippery	doesn't apply

Combine the words from the circles and the 5 senses which can be used in relating any of the 5 senses to your ideas (some senses may not apply.)
Try writing several versions.

SYLLABLES

5 - clean barren and shy

7 - lifting their silvery arms

5 - trees through spring windows

* TRY NOT TO USE YOUR MAIN WORD UNTIL THE 3RD LINE

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SURREALISM AND JAPANESE MUSIC

PROBLEM STATEMENT
How can we create a painting in the surrealistic style using Japanese music and meditation as inspiration.

MATERIALS
Reproductions of surrealistic paintings, Japanese music, record player or tape recorder, pencils, sketch paper, water color paper, pen, ink, water, brushes.

PERFORMANCE OBJECTIVES
Students will be able to:

* Analyze the composition and images found in surrealistic paintings.

* Identify artists who worked in the surrealistic style

* Explore techniques using pen, ink and ink wash.

MOTIVATION
Display reproductions of surrealistic paintings.
Ask some of following questions:

- What kind of images do the artists use in these paintings?
- Where do you think these artists get their images?
- What type of perspective is used in these paintings?

Discuss how the artist can use dreams and imagination to formulate ideas for art projects.

DEVELOPMENT
* Tell students that they are going to listen to a selected piece of Japanese music.
* Explain that they will meditate while they listen to the music. Discuss the purpose of meditation in Eastern religion and philosophy.
* Instruct students in relaxation techniques. Have students practice tensing and relaxing their body parts and deep breathing. Ask students to assume a position of relaxation with their eyes closed.
* Ask the students to listen to the music. Encourage them to let the images flow including color impressions.
* When the music and meditation ends instruct students to make visual and verbal notes of their experiences.

PROCEDURE

The teacher will demonstrate techniques for using pen, ink and brush wash to create visual images.

Students will:

* Practice skills in pen, ink and brush wash techniques.

* Create a series of thumbnail sketches using meditation images in a surrealistic setting.

* Create a finished painting from the rough draft.

EVALUATION

Display student work.

Discuss the use of the brush, ink and pen techniques exhibited in the paintings.

Ask the students:

- Which paintings are successful in the use of the surrealistic style?
- How do these images compare to the images found in their past paintings?

ENRICHMENT ACTIVITIES

* Visit an exhibit of Japanese paintings.
* Research Western artists who have been influenced by different forms of Japanese Art (Vincent Van Gogh, Toulouse Lautrec, Mark Rothko, Robert Motherwell, Jackson Pollack.)

ILLUSTRATIONS INSPIRED BY THE TANABATA FOLK TALE

PROBLEM STATEMENT
How can we create a pencil illustration of a contemporary global issue or problem inspired by the Tanabata folk tale?

MATERIALS
Examples of illustrations, scrap paper, colored pencils, bristol board.

PERFORMANCE OBJECTIVES
Students will be able to:

* Analyze reproductions of illustrations for style, design, technique and content.

* Compare and contrast illustration and painting.

* Exhibit a mastery of the colored pencil technique.

* Express their view of a contemporary global issue by designing and executing an illustration.

MOTIVATION
* Display and analyze reproductions of story illustrations.
Ask some of the following questions:

- What are the similarities and differences between illustration and painting?
- How are different styles represented in these illustrations?
- What are some of the techniques used in these illustrations?

Discuss the significance of the folk tale in different cultures.

DEVELOPMENT
* Read the "Tanabata" folk tale to the class.
* Discuss the significance of the "Tanabata" tale in Japanese culture.

THE TANABATA FOLK TALE

Once upon a time there was a star who was a celestial princess. She was the beautiful and talented daughter of the Celestial King, the greatest star. She was an accomplished weaver and made splendid clothes for her family. One day the princess saw a handsome young man, also a star, taking care of his herd of cows. They immediately fell in love and got married. The princess and her handsome husband were very much in love. They were so much in love that they forgot to do their work. The princess became lazy and no longer made her beautiful garments. Her husband did not tend to his cows and let them stray all

over. The King became so angry at the couple that he separated them and sent them to live on opposite sides of the River of Heaven (in Japanese folklore this is the name given to the Milky Way.) The King did, however, allow them to see each other once a year. On the evening of the seventh day of the seventh month (July 7th) the princess crosses the Milky Way to visit her husband.

The Japanese people traditionally celebrate the Tanabata lovers' happy reunion during the "Star Festival" on the evening of July 7th (on August 7, in some locales.) The festival originates from an old Chinese star festival, which was introduced to Japan in the 8th century. They hang long, narrow strips of white or colored paper and other colorful decorations on bamboo branches, which are tied to a pole and placed in front of the house or fastened to the doorway of the house. Young people often write romantic poems expressing the wish for fulfillment of romantic desires on these papers. It is also believed that by writing poems or proverbs on strips of paper and offering them to the stars, one would acquire good penmanship. At the end of the festival the decorated branches are traditionally thrown into a river to be carried away, thereby dispelling misfortunes. In other rites associated with the observance of Tanabata, straw figures of men and animals are set afloat in small boats in the belief that one's sins are transferred to these straw figures and carried away with them.

* Discuss with students what things they might wish for to improve life in our contemporary global society. Make a list on the board of the students' responses.
* Tell the students that they will be creating illustrations that express, their wishes for a better world.

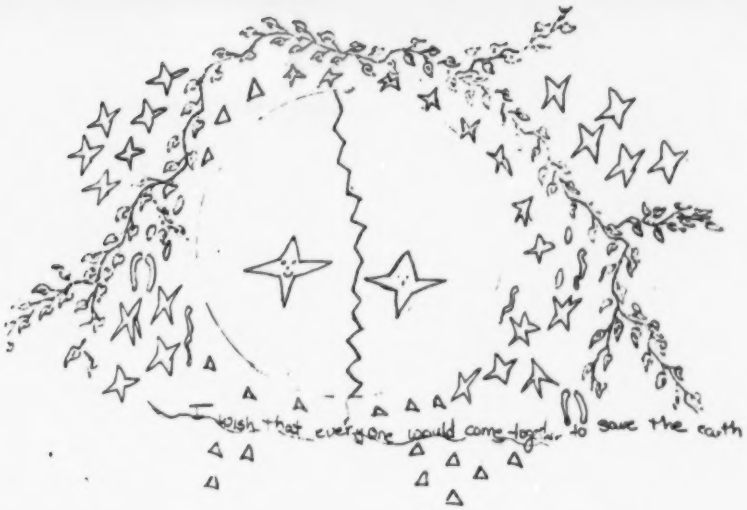
PROCEDURE

Teacher will demonstrate techniques for using colored pencils.
Students will:

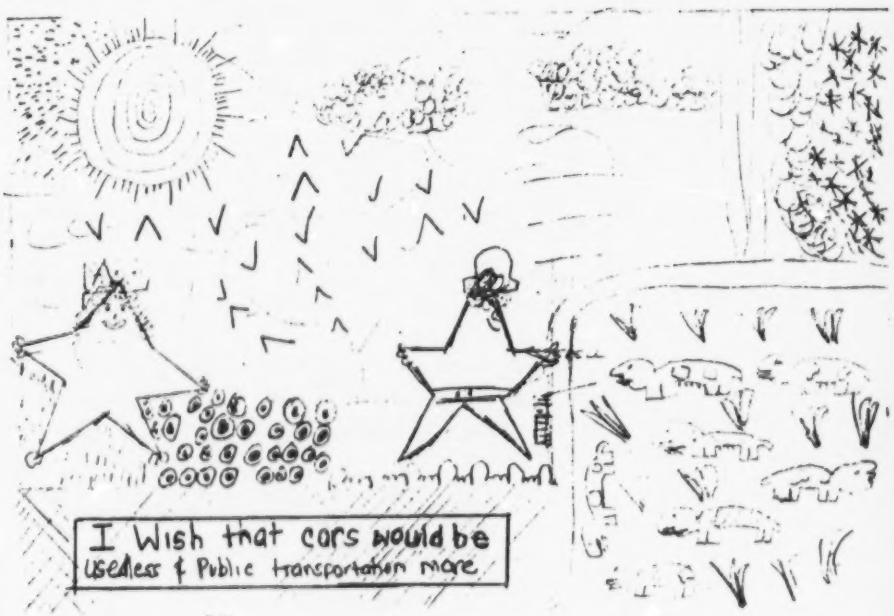
* Practice skills in drawing with colored pencils.
* Develop a minimum of 4 thumbnail sketches of possible ideas.
* Choose 1 thumbnail to develop into a rough draft.
* Transfer illustration onto bristol board and complete with colored pencils.

ENRICHMENT ACTIVITIES

* Examine newspaper articles concerning global issues. Summarize these articles and discuss with class.
* Create a bulletin board, a book, or any other type of display of the completed illustrations to make other school members and the community aware of students concerns.



Christina Renise
Washington Irving High School



Carmen Diaz
Washington Irving High School

Graig Holm
Washington Irving High School

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Yuan Dynasty, Stem Cup, blue and white porcelain, 3 5/8"h., 1300-50	5 039 0007
Lou Kuan (artist), Landscape, ink, color on silk, 69"h., 13th-14th C.	1 340 0000
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